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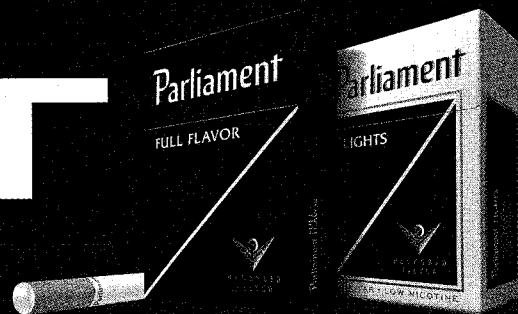


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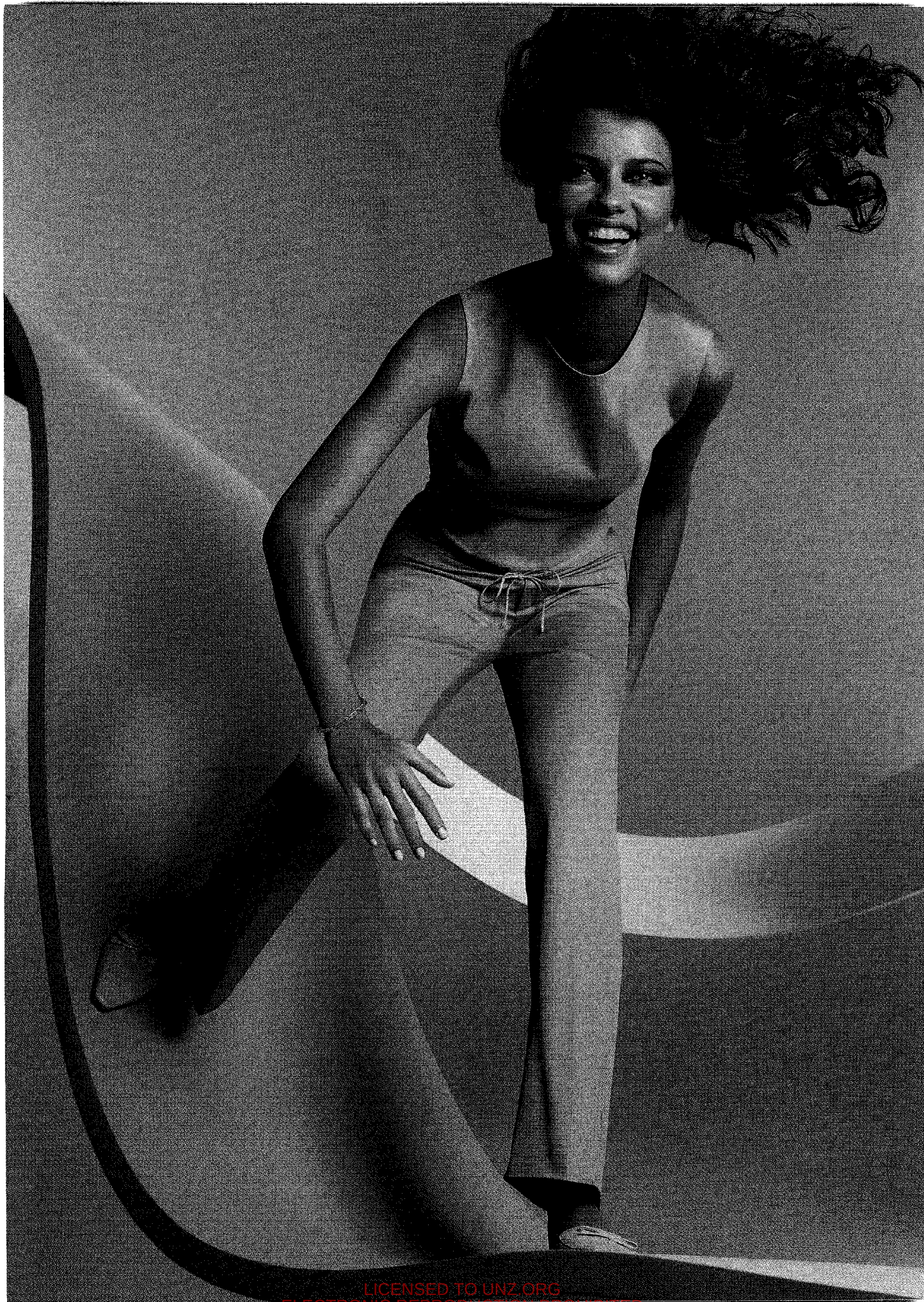
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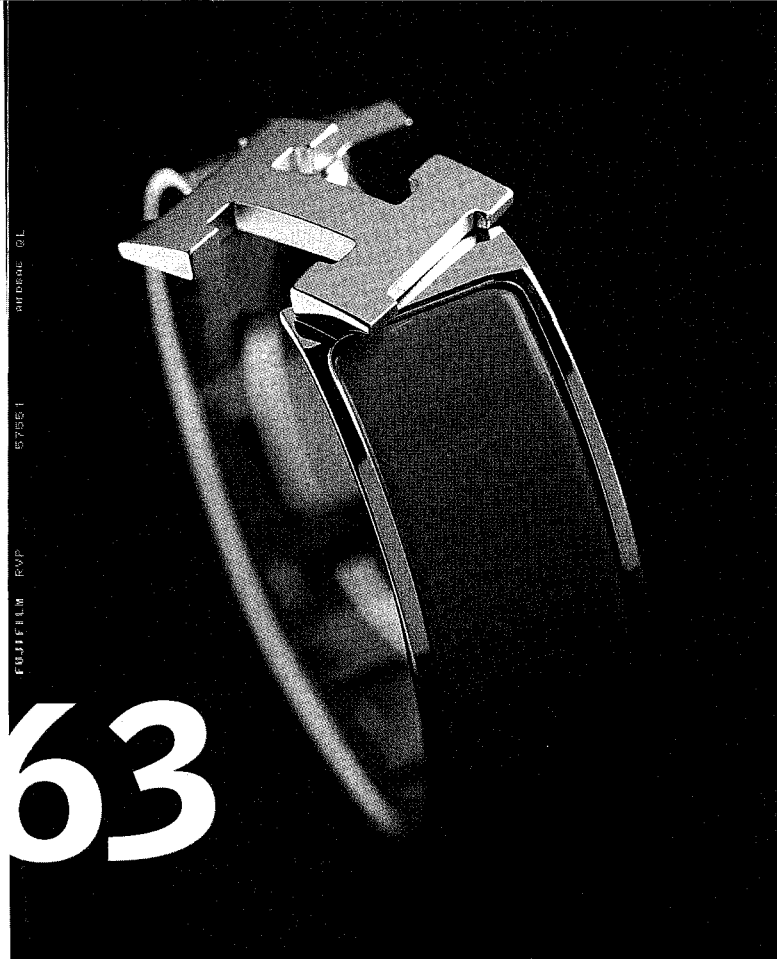
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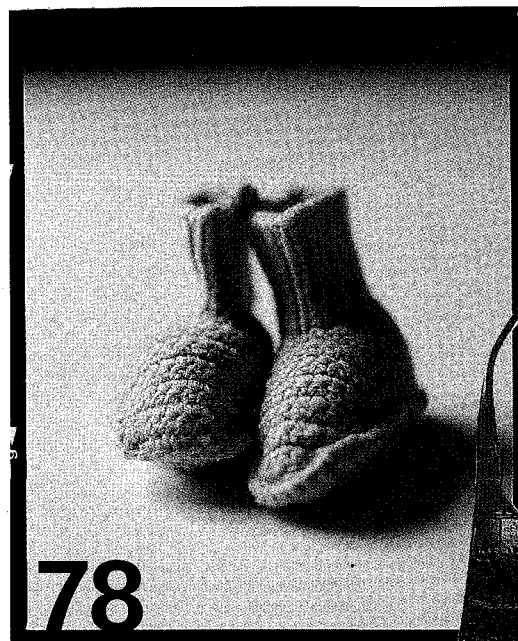
Contents

November 27, 2000

- 14 **Letters**
- 21 **Intelligencer: Beth Landman Keil and Ian Spiegelman**
- 24 **Scene: Patrick McMullan**
- 29 **Gotham**
He did it for costume jewelry: the tale of a cross-dressing embezzler
- 33 **Real Estate: Carl Swanson**
- 34 **Style: Amy Larocca**
- Columns**
- 36 **The Bottom Line: James J. Cramer**
Why "blue chip" techs don't exist
- 40 **The National Interest: Elizabeth Mitchell**
What Clinton's doing about Florida
- 44 **Media: Michael Wolff**
Who's to blame for West Palm Beach? Richard Nixon, of course.
- 126 **Sales & Bargains: Shyama Patel**
Beyond mink: this year's fun (and fake) furs
- 129 **Cue Best of the Week**
- Critics**
- 130 **Movies: Peter Rainer**
Quills cleans up the Marquis de Sade
- 139 **Books: Daniel Mendelsohn**
Kwasi Boachi: an Ashanti prince you should know about
- 142 **Theater: John Simon**
Comic Potential realized
- 146 **Architecture: Joseph Giovannini**
Gehry's unbuilt, iconic *Times* building
- 150 **Classical Music: Peter G. Davis**
New life for *The Well-Tempered Clavier*
- 153 **Dance: Tobi Tobias**
Merce Cunningham's myriad sides
- 154 **John Leonard's TV Notes**
- 155 **Pop Music: Robert Levine**
Frenetic Fatboy Slim; a new tribute to the Boss is no *Nebraska*
- 156 **Restaurants: Adam Platt**
Two new steakhouses with sizzle
- 160 **The Underground Gourmet: Robin Raisfeld and Robert Patronite**
Authenticity at A Salt & Battery
- 170 **Listings**
- 205 **Classifieds/Personals**
- 228 **'Cue' Crossword: Maura B. Jacobson**
Guardian Crossword



holiday gifts



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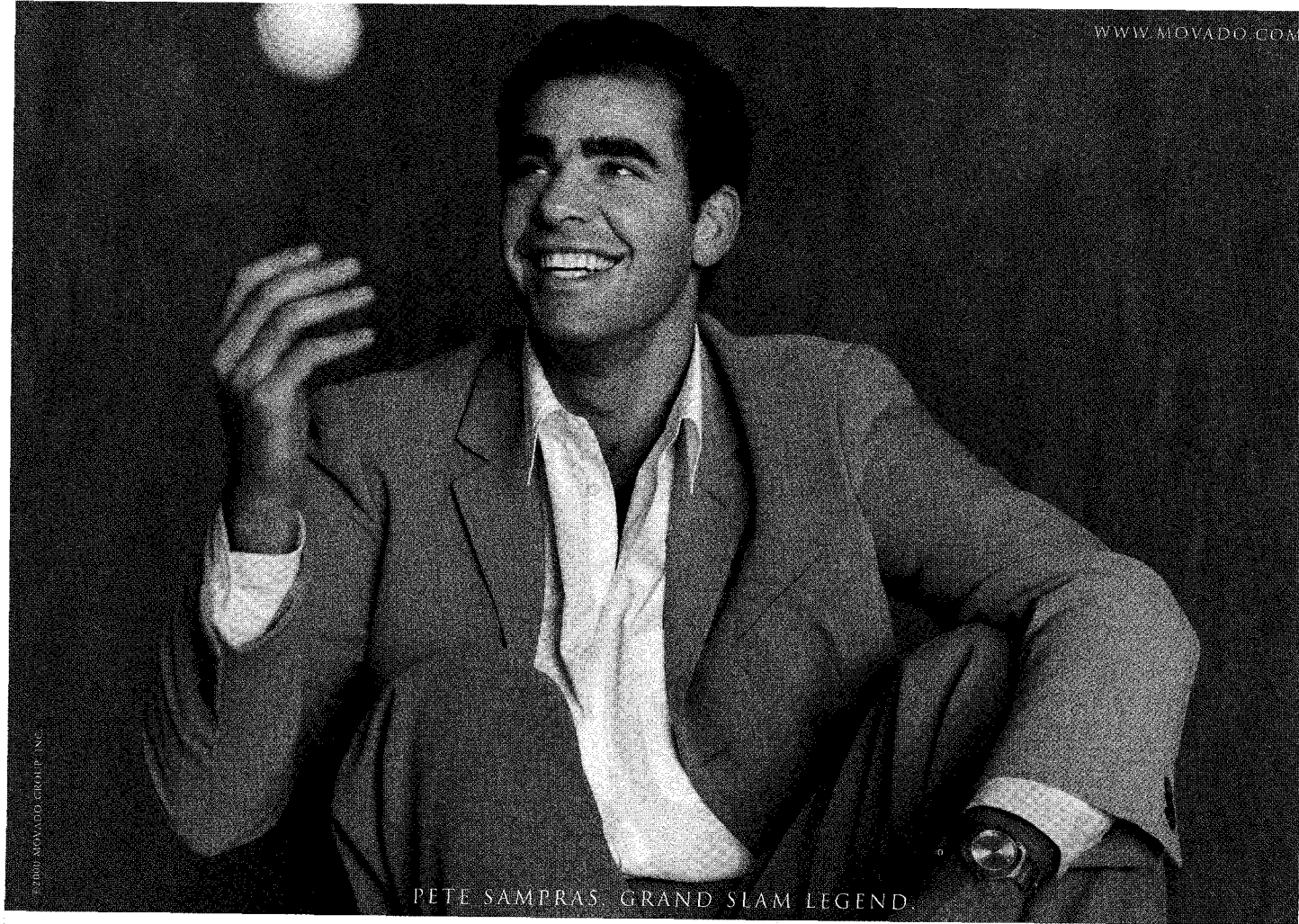
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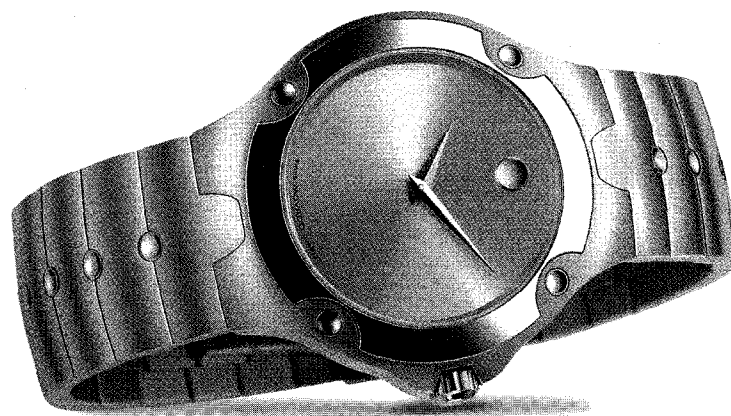
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Contents

November 27, 2000

49 Santa Stiller

by Derek de Koff

All Ben Stiller wants for Christmas—er, Hanukkah—is a plane. And a Greenwich Village apartment. And a little something for his manager.

50 Small Time

by Ruth J. Katz

From chopsticks to change purses, little gifts with big presence

54 Labels of Love

by Shyama Patel

Is Fendi her bag? Prada her passion? We play the name game for you.

58 Gearing Up

by Toby Cecchini

Sweating the details: objects of desire for the sports-obsessed

62 All That Glitters

by Ruth J. Katz

What would the holidays be without ice? Diamond bracelets, gold chokers, pearl bangles—and watches that have all of the above.

68 House Party

by Wendy Goodman

Pieces that will score a home run with style, color, warmth, and wit

78 Trad and True

The best of the classics, from cashmere to clutches to CDs

94 The Gift of Giving

by Tara Mandy

Fifteen charities that *really* need Christmas presents

102 Selective Services

by Sarah Bernard

Gifts that instruct, indulge, restyle, or relax the lucky recipient

110 Pro Bono

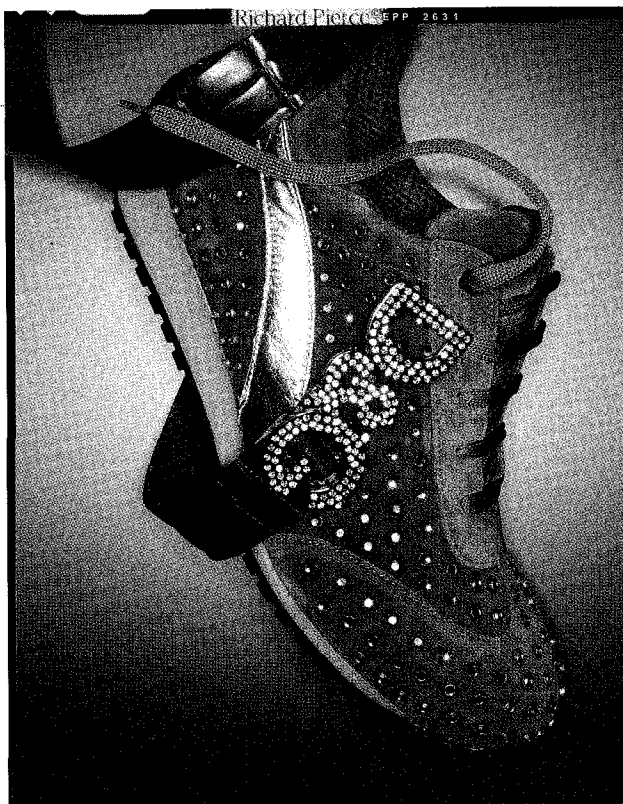
by Marisa Fox

Three shopping pros make holiday heavy lifting look like child's play

120 Mail Passions

by Anna Rachmansky

Everything from cigars to cookies, on the monthly-installment plan



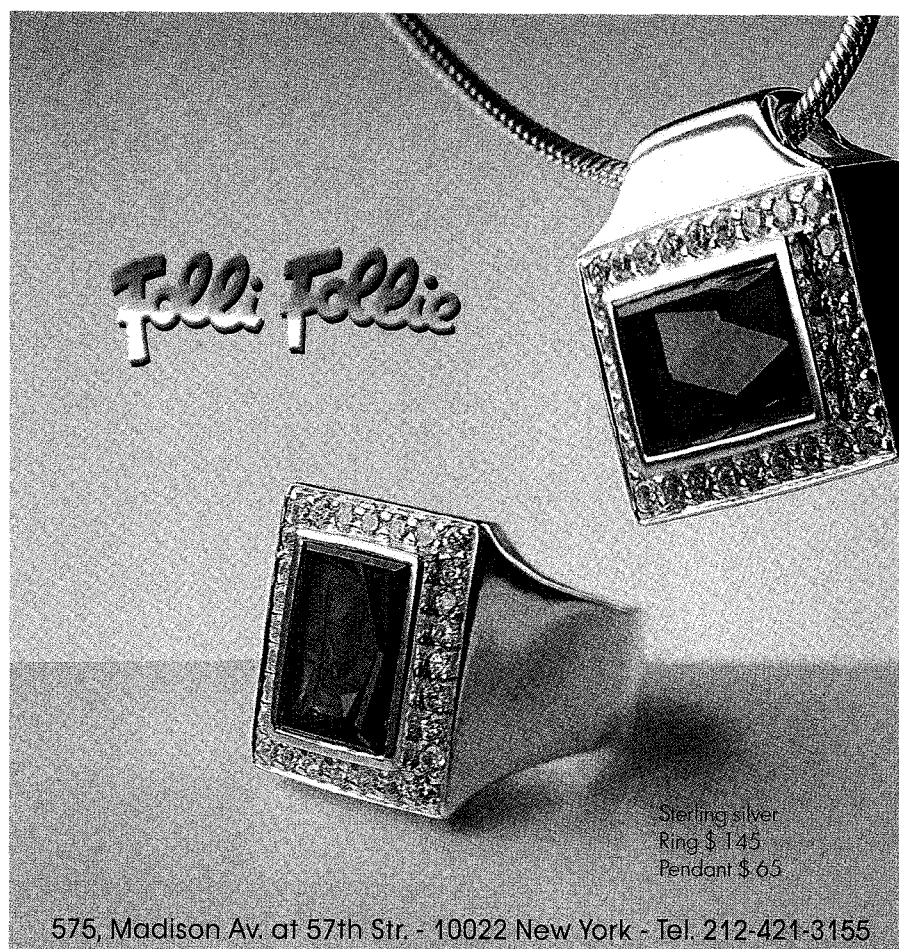
57



51

85

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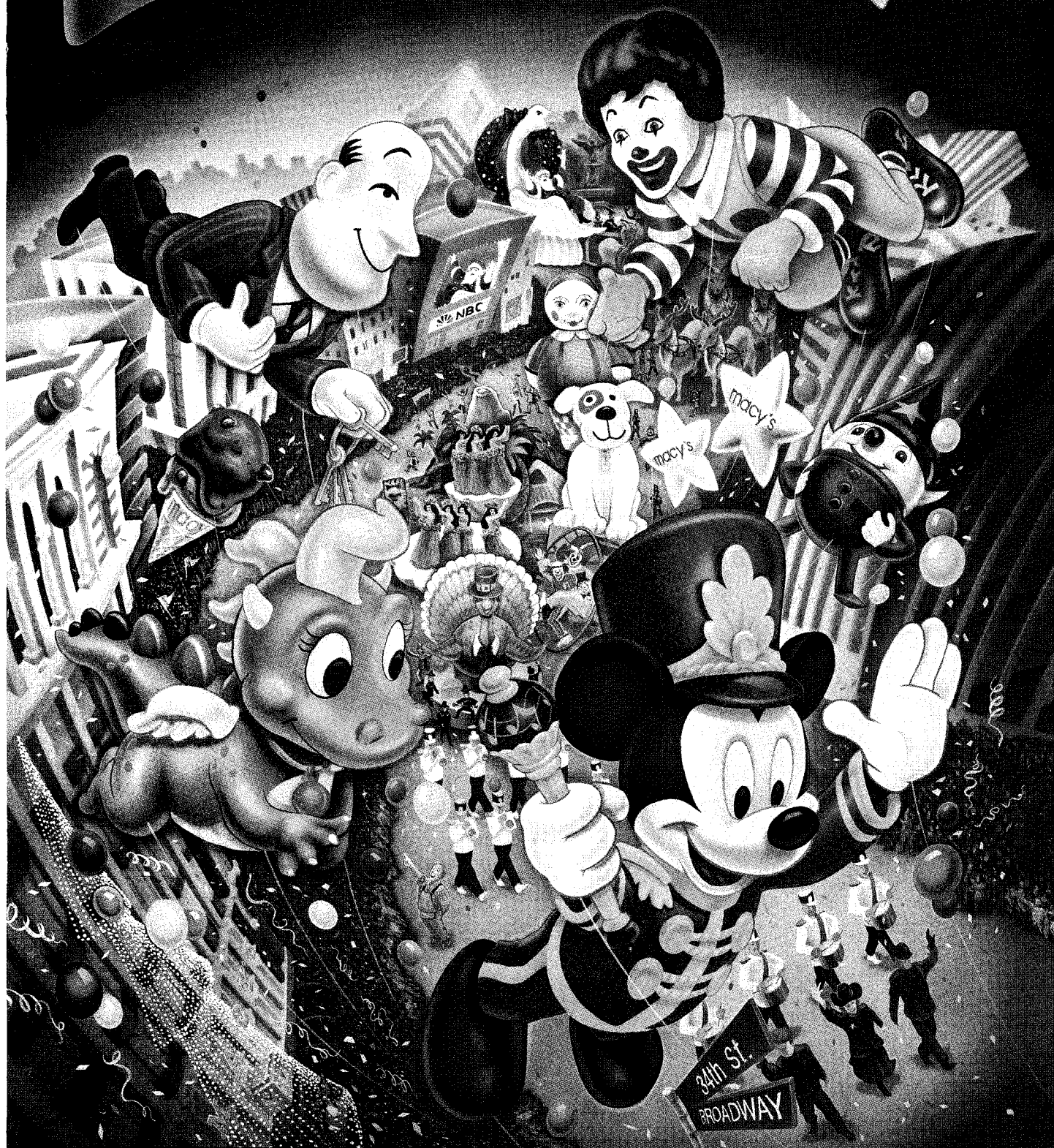
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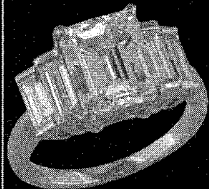


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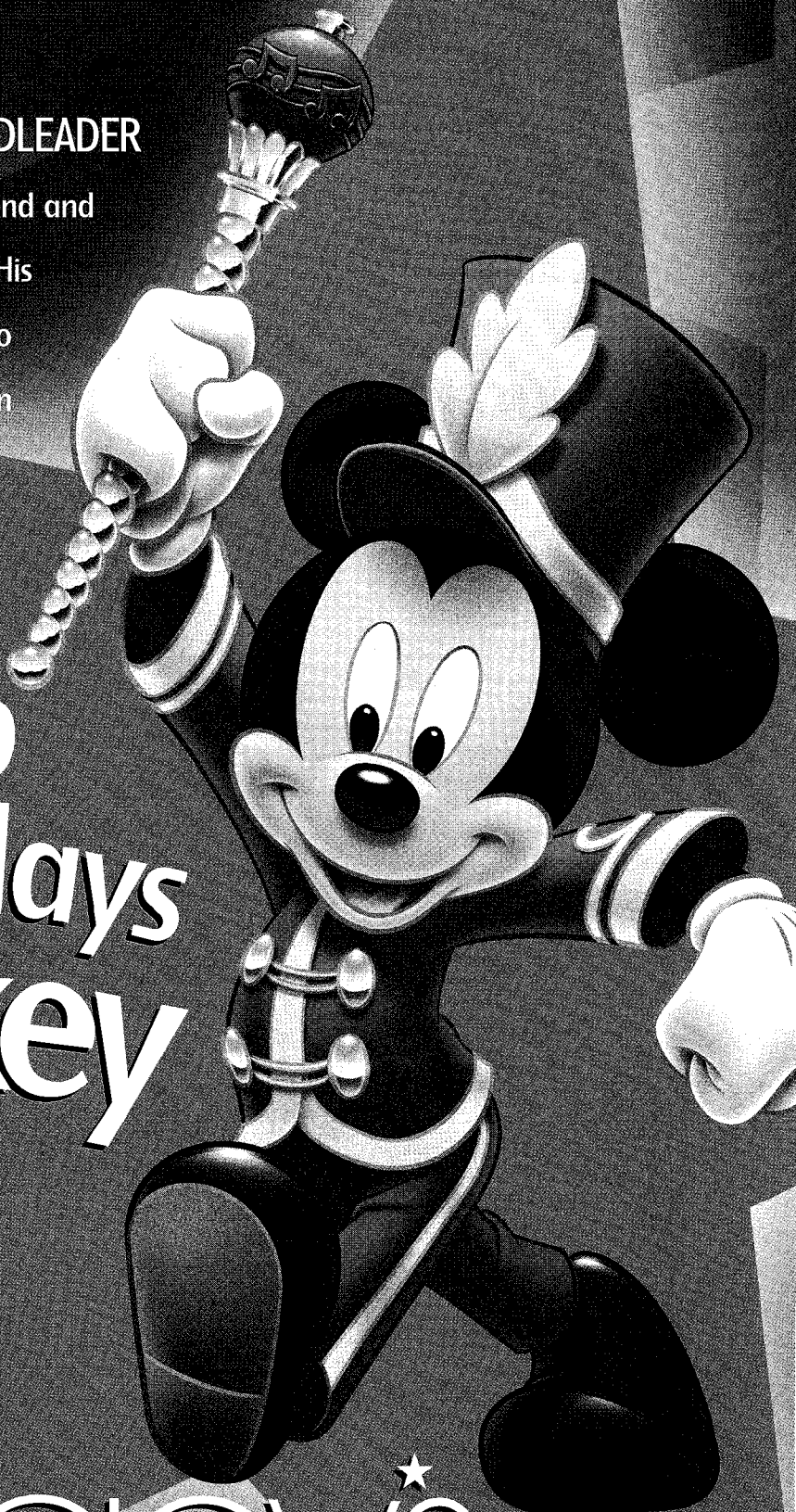
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Letters

The best thing about Las Vegas is that they treat everyone the same, even fat people. //

—Terry O'Connell

East Meets West

Gael Greene, "a spoiled, self-indulgent, orally fixated, congenitally paranoid New Yorker," loved Las Vegas ["Eating Las Vegas," November 13]. I expect a thank-you note from her soon. The pleasures she enjoyed were subsidized by me, a gambler. I take umbrage at the flaws she finds in Vegas. At how many airports do they actually check to see whether the bags you take off the carousel are yours? And as for the taxi drivers, they are friendly. And I will gladly pay a tip that is equal to the cost of the fare, because the fares are reasonable. The town runs on tips, Gael. Does someone change the sheets on your bed every day? In Las Vegas, all the hotels change sheets "on request" because it saves water. You want a chocolate on your pillow? Buy some at Lenôtre. I prefer to tip the housekeepers to stay out of my room. I'm glad you couldn't budge ahead in the check-in queue. The best thing about Las Vegas is they treat everyone the same, even fat people. "Manhattan status" doesn't count. You have to play to be a VIP.

Terry O'Connell, BINGHAMTON, N.Y.

Never having seen a picture of Gael Greene, I assume that she is the epitome of physical perfection. That would give her license to describe some of the "Americans" she encountered in Las Vegas as wearing "seventy-year-old flab in cutoffs and camisoles, hairy backs in turquoise tanks. Scary." Ms. Greene, I think you are scary!

Maureen Morrone, MANHATTAN



Venetian Formula: The best things in Vegas are not free.

I enjoyed the "Winter Travel" issue of *New York Magazine* [November 13] immensely. I immediately went to the "Caribbean Escapes" section and started reminiscing about time spent on the beaches of St. Thomas, the U.S. Virgin Islands, and Puerto Rico. There is nothing quite like a Caribbean adventure—the music, the people, and the atmosphere. Thank you for bringing back

some wonderful memories. I see there is still so much for me to explore!

Paul Dale Roberts,

ELK GROVE, CALIF.

Piano Bar None

Being a native of the world's greatest ski resort who has lived in Manhattan for nearly four years, I was thrilled to see such a nice article on my hometown of Vail ["You've Got Vail," by Daniel Kunitz, November 13]. Still, I just wanted to point out one mistake in the listings

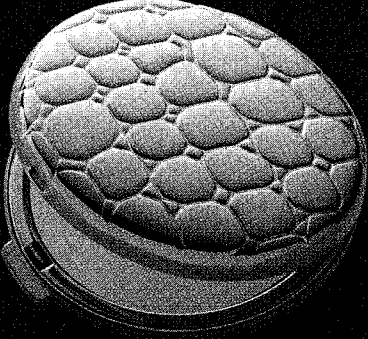
sidebar. In the "Après-Ski" section, it says "... or the sing-along piano bar at The Club." Unfortunately, The Club is most decidedly *not* a piano bar. In fact, I don't believe there has ever been a piano in the club (if you saw the narrow stairwell that is its entrance, you'd know why). Instead, it's a small club where performers (usually Scott Munns) play acoustic-guitar standards.

Matt Frampton, MANHATTAN

Under Par

In his review of Robert Redford's film *The Legend of Bagger Vance* ["Movies: Par for the Course," November 13],

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Peter Rainer writes that he didn't read Steven Pressfield's book of the same title. He also writes that "the mythic belief at the heart of this movie is that 'inside each and every one of us is our one true, authentic swing,'" and that this is a "bit of Zen wisdom." It may be the mythic heart of the movie, but it isn't the mythic heart of the source material. Although none of the reviews of the film I've read or seen mention it, there's a rather strong parallel in the book between the character of Rannulph Junuh and the warrior Arjuna, who, in the *Bhagavad Gita*, has a dialogue with Krishna about the crisis he faces when he loses the will to fight. Bagger Vance represents Krishna. The story is about fulfilling one's destiny, using golf as a metaphor. (I can only imagine the horror on the Hollywood execs' faces during the pitch meetings.) But without the underpinnings of Pressfield's lovely story, *Bagger Vance* is simply about a golf game.

Katherine Orloff, BRIDGEHAMPTON, N.Y.

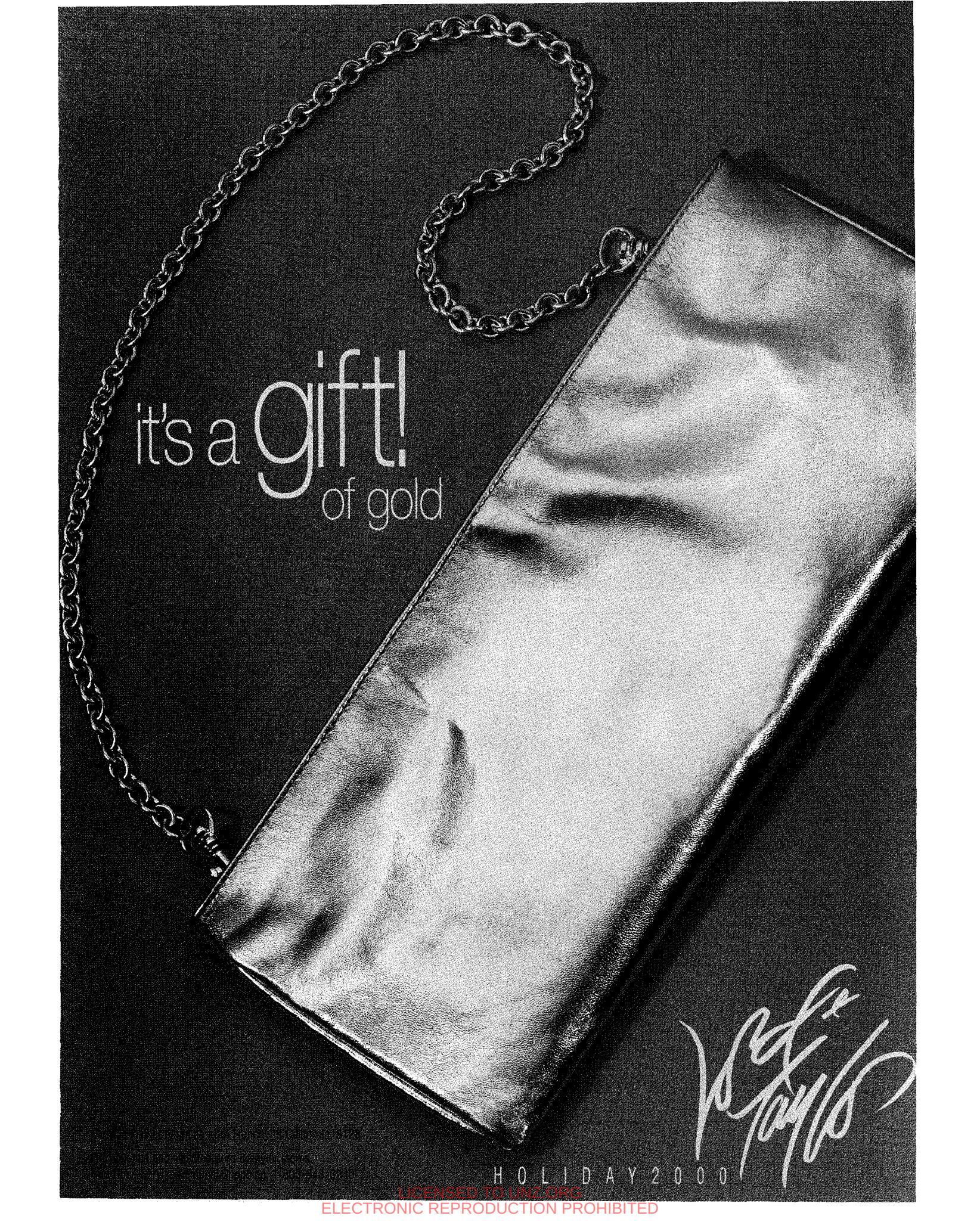
Apple's Core

I didn't realize just how prophetic Craig Horowitz's "The Zion Game" ["World Affairs," November 6] would prove to be until South Florida's "Buchanan debacle" of November 7. Imagine the despair experienced by the mostly elderly Jewish voters of Palm Beach County upon learning that they had done the unthinkable by inadvertently punching out a vote for that well-known foe of both Jews and Israel. Only that "compassionate conservative" G. W. Bush could have trumped this first, miserable card by playing his ace in the hole, George Sr.'s secretary of state, Jim "Fuck the Jews. . . . They didn't vote for us" Baker. Jews worldwide need to understand that not only is the past prologue, but this rotten apple falls very close to the tree.

Deborah Kent, MANHATTAN

Harlem Renaissance

Thank you for your Gotham article "Across 110th Street," by Joy Armstrong, in the November 13 issue. However, there are two issues that must be addressed. First, regarding the quote attributed to Ms. Willie Kathryn Suggs: "We're not going to have our board taken over by a bunch of people who just got here five min-



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Veronica Taylor

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utes ago." Although Ms. Suggs is an active real-estate broker in the Harlem community, she is not a member of the Greater Harlem Real Estate Board. Second, regarding the relationship between the "brokers who seldom ventured north of 96th Street" and our real-estate trade association's monthly home-buyer-training seminars, these seminars are at the very core of our homegrown strategy to promote local home-ownership. While all of the brokerage firms mentioned in the article have participated to some extent in one or more of our events, none are sponsors of our seminar series.

R. Kenyatta Punter, MANHATTAN

PRESIDENT, GREATER HARLEM REAL ESTATE BOARD

Great Expectations

In your review of *The Unexpected Man* ["Theater: French Roast," by John Simon, November 6], you wonder why two such worldly people would wait so long before speaking to each other. Perhaps their identities are based on the isolating loneliness of obsessive self-reflection. Certainly the character of Alan Bates makes this self-absorption amply clear. And Eileen Atkins evokes the extent of quivering loneliness with moments of sheer genius. This repressed wish for contact eventually surfaces as an erotically laced dialogue that brings the play to a relieving close.

Jack Wiener, MANHATTAN

Class Dismissed

Oh, to recall the happy memories of the old Edwardian Room at the Plaza ["Restaurants: Plaza, Not So Sweet," by Adam Platt, October 30]! The Sunday brunch: Bloody Marys served by a suave, formally attired, caring waiter; the tables for two overlooking a glimpse of times past as the horse-drawn carriages entered Central Park; the opulent furnishings providing a nest of luxury for the diner to settle into. Seeing the picture of the new Edwardian Room in your magazine made me wonder why that particular touch of quality, class, and taste has been brushed aside.

John R. Hughes, OMAHA, NEB.

CORRECTION The photo that ran on the "Cue: Kids" page in the October 23 issue should have been credited to Tracy Brosnan.

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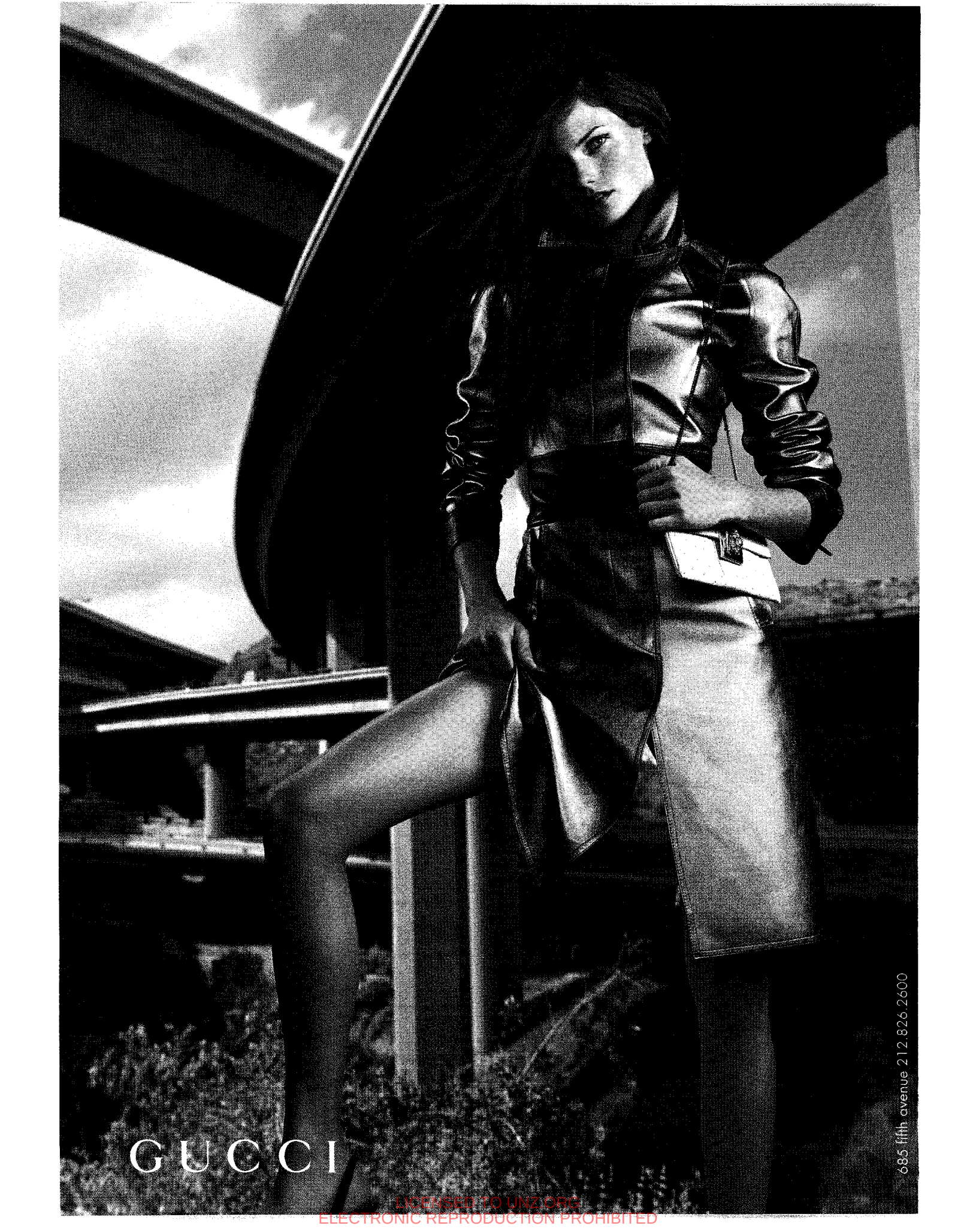
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A black and white fashion advertisement for Gucci. A woman with long dark hair is the central figure, wearing a shiny, metallic-looking, long-sleeved dress with a high collar and a large buckle at the waist. She is standing in front of a modern building with a curved, metallic structure. The lighting is dramatic, highlighting the reflective texture of her dress. The Gucci logo is visible in the bottom left corner.

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

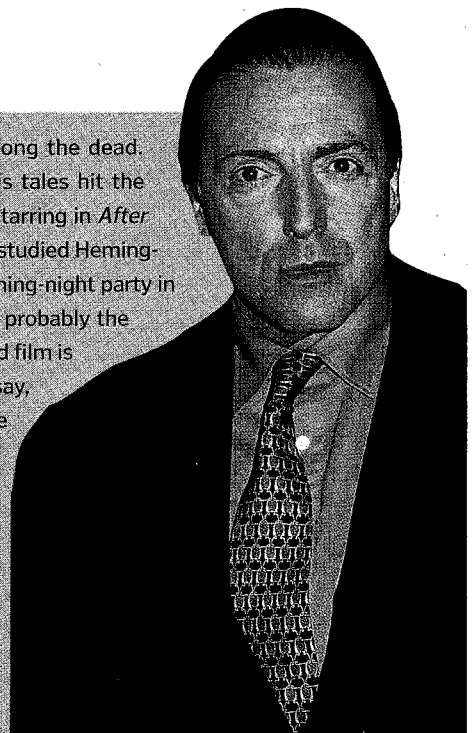
Cops Caught With Hands in Cookie Jar

It seems "special" cookies just may be edging out doughnuts as the pastry of choice for police officers. On November 8, officers raided a weekly meeting of the New York Medical Marijuana Patients Cooperative, taking members into custody for pot possession. A source close to the case tells us that at the time of the bust, the officers asked the men and women they had arrested if the baked goods on the scene contained marijuana and were told they did. **Arthur Peeples**, attorney for one of those arrested, says that since the arrests, an internal investigation has been launched into the whereabouts of the missing evidence. His client claims the officers divided up the cookies and were seen later with bloodshot eyes and other telltale signs of marijuana use. He adds, "This has taken on a life of its own." A police-department spokesman confirmed there is an ongoing investigation, but declined to comment further. Talk about a bad case of the munchies.



Literature 101 With Armand Assante

For a good story idea, the best place to look is still among the dead. Hemingway fans can get ready to see another one of his tales hit the screen soon, with **Armand Assante** and **Benjamin Bratt** starring in *After the Storm*, based on a short story of the same name. "I've studied Hemingway all my life," Assante told us at Planet Hollywood's opening-night party in Times Square. "He foretold the twentieth century. He was probably the first writer who really wrote subtext, which all of Hollywood film is based on." We wondered what Hemingway was trying to say, so we took this opportunity to have it explained: "We have totally sacrificed and thrown out our spirituality for materialism," said Assante. And what brought about that final act in Ketchum, Idaho? "He started out as an innocent whose soul became corrupted in the world," said Assante. "I believe he essentially became incredibly disillusioned." Assante himself, however, shows no signs of disenchantment. In fact, his latest life-embracing project is a small organic-beef business he plans to launch from his farm in the Hudson Valley. Because meat is always the answer.



Manhattan File Files Vs. Manhattan Style

It's been at least a few weeks since publisher **Joseph DeCristofaro** hit a bump in the road toward getting *Manhattan Style* magazine off the ground, so here's something: DeCristofaro and his company, Faro Media, Inc., are being sued by *Manhattan File* magazine's publisher, Magazine Holding, Inc., for trademark infringement.

According to the complaint, filed recently in U.S. District Court, DeCristofaro's choice of name is likely to baffle the upper-crusty readers and advertisers who are *File*'s bread and butter. The complaint alleges that having both *Manhattan File* and *Manhattan Style* around is "likely to cause confusion," which could result in locals' surmising **Cristina Greeven**'s six-year-old magazine is connected to the

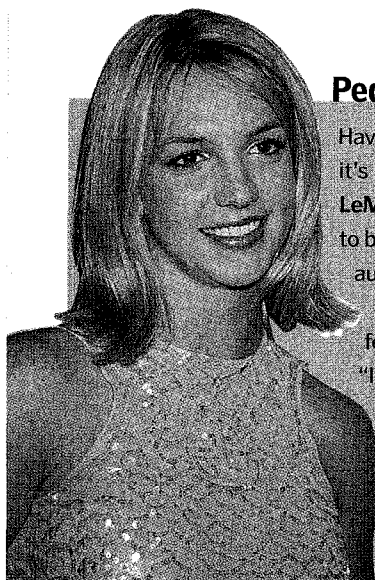
frisky newcomer. This is not DeCristofaro's first title fiasco. He reportedly chose the current name after *Hamp-ton's Country* owner **Marvin Shanken**—DeCristofaro's former boss—dissuaded him from calling the project *Manhattan Country*. "We do not comment on any possible or pending legal proceedings," DeCristofaro told us through a spokeswoman. "If indeed there are to be any legal proceedings, they will be conducted in a court of law, not in the press." Well, *that'll* fix us.

First Daughter's Voting Blunder

It's interesting to note that the state of Florida is not the only one riddled with confused and flustered voters. We have them right here in New York—and some of them should really have known better. A Clinton-camp insider tells us that at an Election Night celebration in a suite at the Hyatt in Manhattan, an embarrassed **Chelsea Clinton** was overheard recounting her voting mishap in Chappaqua. Unable to close the curtain of her booth, the First Daughter began to draw stares and eventually had to seek the aid of drape-savvy pollsters. Why was she so insistent on privacy? After all, there should be no question about whom she was voting for. Unfortunately, the White House Press Office could not reach Chelsea for comment.

Diane Sawyer: No Free Lunch

While such fabulous females as **Ellen Barkin**, **Kim Cattrall**, **Donna Hanover**, **Paula Zahn**, and Miss Universe **Lara Dutta** turned out for Citymeals-on-Wheels' annual Women's Power Lunch at



Pedal-philia for Britney Spears Fans

Having **Britney Spears** straddle something may not make it priceless—but it's still pretty darn expensive. Three-time Tour de France winner **Greg LeMond** discovered that recently when his daughter **Simone** tried to get him to buy the teen idol's bicycle for her at the World T.E.A.M. Sports celebrity bike auction at the Sports Club/L.A. Greg did his best to acquire the precious piece for his daughter. According to a witness, he jokingly pleaded with fellow attendees to stop bidding so that he could afford it, even calling out, "It's just a Schwinn! Aren't they out of business? It's not even a LeMond." The competition was unmoved, however, and Britney's ride eventually went to someone else for \$4,000. Even more valuable than Spears's bike were those of **Robin Williams** (a Griffen) and **Christopher Reeve** (a Cannondale), which left the block at \$5,000 apiece. Those sales, in turn, were blotted out by the Trek bike **Lance Armstrong** trained on to win this year's Tour de France—it went for ten grand.

the Pierre last week, the event's honorary co-chair **Diane Sawyer** was surprisingly missing. In fact, it wasn't until Sawyer, who had confirmed her attendance, was being introduced with the words "the busier people are, the more time they have for causes they believe in" that the newswoman's absence was noticed. It seems the post-election turbulence was to blame; according to a spokesperson for ABC News, "Diane would have loved to have been there, but due to breaking news on the election story, she had to stay in the studio to update *Good Morning America* for our West Coast viewers." The generous Sawyer did have the time to send in a check—for \$10,000.

Shelf-Space Oddity for Angie Bowie

Someday they will throw a book signing and no books will show up. Actually, that just happened to **Angela Bowie**. The Thin White Duke's former wife tells us she appeared at Tower Books in the Village recently all set to autograph

copies of the studio paperback edition of her tell-all *Backstage Passes*, but there wasn't a copy in the house. "Someone had forgotten to order the books for the signing," she explains. "A lot of people were very upset. I felt so bad, because, well, here I was, so what was the problem?" An unfazed Bowie—who currently resides in Tucson and has been dating an electrician for seven years—still managed to get the most out of her trip to New York, playing a gig at Don Hill's to promote her new CD, *Moon Goddess*. "It would be so nice if Tower would stock my album," she says. "It would be a nice way to say they're sorry about the book." Instead,

Tower is paying for Angie to fly back in December for another signing. Bowie did find one other diversion to pass her time here: "I'm running out to see *Almost Famous*," she said. "This kid we used to run around with, **Cameron Crowe**, did it." Rings a bell.

A Dark Grey Zone for Natasha Lyonne

Natasha Lyonne has just completed that critical rite for any serious actor: the Holocaust Movie. In preparing for her role in *The Grey Zone*—a film about Jews working in the crematoriums of Auschwitz II (also known as Birkenau), co-starring **Harvey Keitel** and **Mira Sorvino**—Lyonne got

some advice from a source close to home. "Both of my grandparents on my mother's side are Holocaust survivors," Lyonne told us at the opening of the Hogan store in SoHo last week. "My grandmother was actually in Auschwitz II, so I called her from Bulgaria [where the film was shot] for support. She said, 'This was 50 years ago. You don't have to go back here. It is very good now for the Jews.'" Although Lyonne told us that working on *The Grey Zone* was her favorite acting experience so far, the subject matter made it an extremely demanding project. "You almost get into Holocaust overload," she said. "You start to feel like a phony for reading so much material. You're cramming so much stuff in that you can become desensitized."

Additional reporting by Abbey Goodman and Paige Herman.

Targeting Wild Heiresses

Just when you thought **Paris** and **Nikki Hilton** had reached maximum exposure, do we have news for you. The socialite siblings renowned for their wild ways and over-the-top ensembles may be on the verge of becoming professional narcissists. A source close to the hotel clan tells us that the pair was asked to participate in an upcoming ad campaign for Target stores. When mom **Kathy Hilton** was asked about the rumor that they will be lending their faces to the nationwide chain of discount stores, she said, "Someone did call us, but right now we haven't confirmed anything. Nikki is in school, and she's just crazed getting college applications together." And we all know what Paris is up to.





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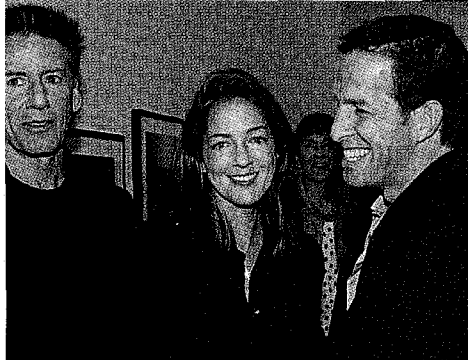
Scene

Calvin and Kelly Klein with Kenneth Cole at the exhibition of Patrick McMullan's photographs at the Tony Shafrazi Gallery.



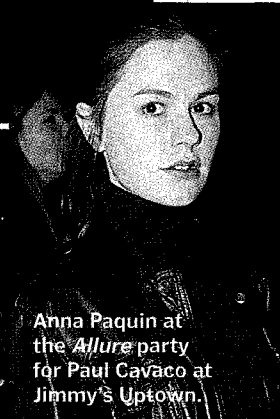
Close Quarters

Warhol would have dug the mix: venerable art-world elders mingling with Hollywood royalty and society swans—all dancing the mambo. Such was the scene at the Sculpture Garden at 590 Madison (in the former IBM building's atrium) on November 11, at a party to congratulate **Arne Glimcher** on 40 years of owning PaceWildenstein. "It was this tiny little gallery," reminisced Glimcher, breaking away from a huddle with **Julian Schnabel** and **Mike Ovitz**. "I still wake up in the morning and say, 'Is this really real?'" **Arnold Scaasi**, critiquing the crowd's clothing, brought things back to earth: "If I see another black dress or another black shirt, I'm gonna throw up," the designer groaned. **Robert**



Matthew McConaughey, Patricia Arquette, and Dennis Hopper at the Hugo Boss showroom for the Hugo Boss Awards.

Brice Marden, Agnes Gund, and Kiki Smith at MOMA for the opening of the "Open Ends" exhibition.



Anna Paquin at the *Allure* party for Paul Cavaco at Jimmy's Uptown.



Sofia Tezel and Narciso Rodriguez at Bergdorf Goodman for a preview of Rodriguez's spring collection.



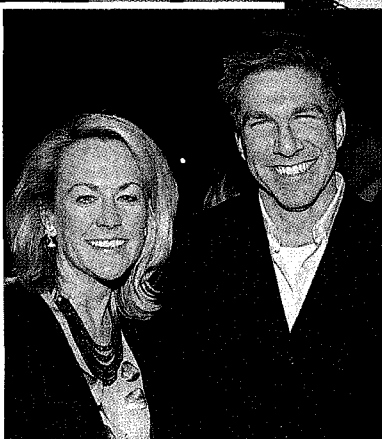
Valerie Bertinelli at the Target party at Drive-In Studios celebrating the store's collaboration with Mossimo.



Maria Snyder, Harry Stendhal, and Yvelyne Wood at the Gallery Stendhal show of Wood's new work.

Arne Glimcher, Holly Solomon, Robert Rauschenberg, and Sigourney Weaver at the Sculpture Garden.

Pollack shared her quandary: "I don't know a thing about art," admitted the director. "But I'm having a great time!" As was everyone once Tito Puente's orchestra began to jive: Schnabel and **Charlie Rose** mamboed with their ladies to **Jim Dine's** approval. But why was **Gwyneth Paltrow** hiding out at that back table? "I'm a bit nervous about the idea of meeting **Chuck Close**," she revealed. The painter, however, was quick to put her at ease: "I'm never nervous," Close stated. "Maybe I'm just brain-dead, but please, bring her on over." DAVID AMSDEN



Muffie Potter Aston and Steven Slowik at Aston's party at Calliope in honor of her stepson, chef and owner Matthew Aston.



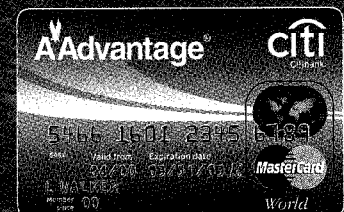
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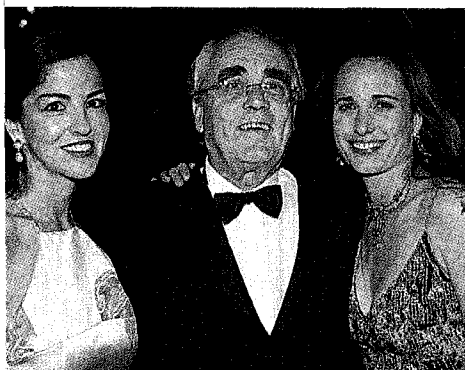
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Scene

Dayssi Olarte de Kanavos, Michel Legrande, and Andie MacDowell at the Trophée des Arts gala benefit for the French Institute at the Pierre Hotel.

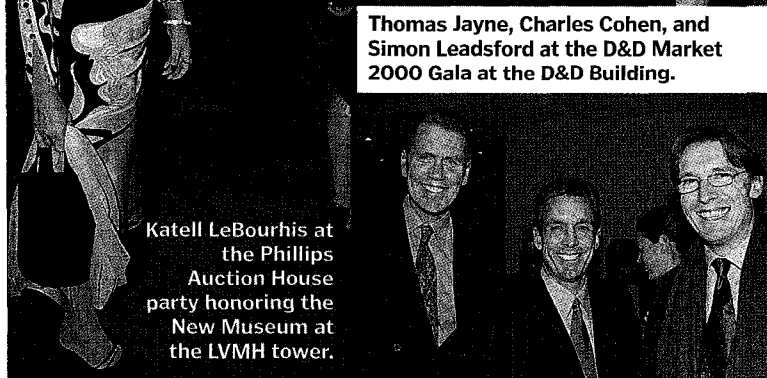


Joe Klein and a clown at a fund-raiser by the Big Apple Circus at Lincoln Center.

Susan Sarandon and Cecilia Rodhe at Rodhe's opening at B&B Gallery.



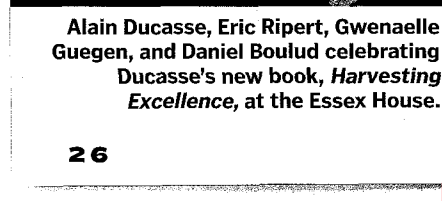
Thomas Jayne, Charles Cohen, and Simon Leadsford at the D&D Market 2000 Gala at the D&D Building.



Katell LeBourhis at the Phillips Auction House party honoring the New Museum at the LVMH tower.



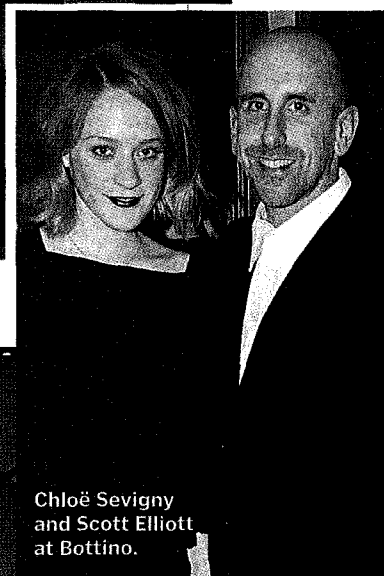
Alain Ducasse, Eric Ripert, Gwenaëlle Guegen, and Daniel Boulud celebrating Ducasse's new book, *Harvesting Excellence*, at the Essex House.



Adrienne Landau, Eleanor Lambert, and Pauline Trigere at a party for Angela Cummings's Bergdorf Goodman boutique at the Four Seasons.



Ralph Macchio at the premiere of *You Can Count on Me* at Spa.



Chloë Sevigny and Scott Elliott at Bottino.

Curtains for Chloë

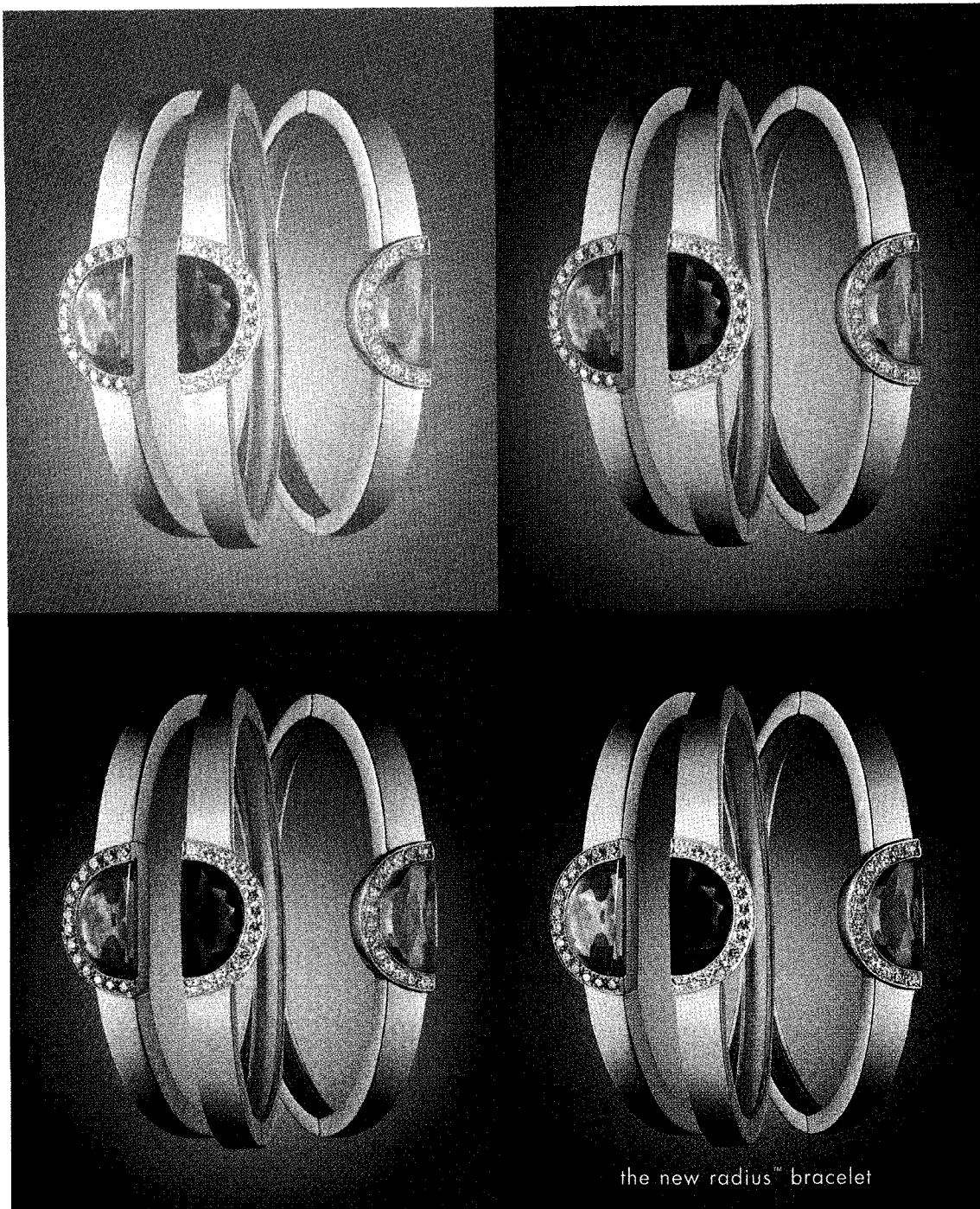
"Am I too late?" gasped **Harmony Korine**, **Chloë Sevigny's** boyfriend, as he rushed down 46th Street, shirttails flying, clutching an outsize bouquet of flowers. He wasn't: **Anna Wintour**, **Anne McNally**, **Josh Hamilton**, **Cecily Brown**, and **Liz Goldwyn** were all still waiting in the lobby of the St. Clement's Theatre for the New Group's production of Joe Orton's *What the Butler Saw*. Korine managed to catch every minute of Sevigny's performance—right down to the cast's bow to the strains of Sisqo's "Thong Song." At the after-party at Bottino, freshly showered cast members (a good thing, since

there's a bit of a mess at the end of the play) beamed and glowed at praise from theater-world guests like *Dirty Blonde's* **Claudia Shear**, while Sevigny and Korine hunkered down for dinner with Chloë's mom, in from Darien, at a back table. *Interview* editor **Ingrid Sischy** broke bread with her co-hosts for the evening: handsome Italian designers **Ennio** and **Carlo Capasa** of Costume National. "So

intense! So much talent!" Ennio enthused. "And to think Joe Orton never saw the play," said Sischy of the playwright, who was murdered in 1967. Meanwhile, **Kimberly Peirce**, who directed Sevigny's Oscar-nominated performance in *Boys Don't Cry*, lined up for dinner with film producer **Brad Simpson**. "I was blown away!" said Peirce, sounding like a very proud mother. "Now I know that Chloë's not only endearing, she's really funny too."

AMY LAROCCA

Photographs by
Patrick McMullan



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GOTHAM

Edited by Jessica Lustig

Talking Points

Costume Drama

How a jewelry jones sent the city's biggest buyer to Rikers. By Amy Larocca

The costume-jewelry dealers were a little blue at the Stella Antique Pier Show on November 11. It was a gray, drizzly day, and this year, their most colorful, high-rolling client wouldn't be coming, draped in jewelry ("six, seven, *ten pieces!*" remembers one dealer) and wielding a Judith Leiber minaudière full of blank checks.

"Dennis was everybody's ideal customer," sighs Barbara Strand, a dealer specializing in the Bakelite that the collec-

tor so loved. "When he came in, everyone lit up like Christmas trees. He didn't hassle people about money when he bought stuff. Now we all realize why."

Dennis Masellis is now a prisoner on Rikers Island, sentenced to three to nine years after pleading guilty to first-degree grand larceny in June. Masellis, a payroll clerk at the law firm Baker & McKenzie, embezzled, over the past decade, more than \$7 million through ghost employees and negative deduc-

tions on his own paychecks. He spent every last cent of it on costume jewelry, antiques, couture, and 400 Barbie dolls (each of whom had something of a wardrobe herself). And all of it is now in the possession of Doyle Auctioneers on East 87th Street.

Doyle held its first sale of the Masellis collection earlier this month (it brought in just under \$2 million), and expects his pieces to affect, in varying degrees, every single auction the house will hold in the next twelve months. The staff is giddily sorting through the boxes of surrealist Bes-Ben hats, modeling the tiaras, marveling at vase after vase of intricately beaded flowers.

"It is, quite simply, the most important collection of accessories ever assembled in terms of quantity, of quality, scope, and depth," says Jan Reeder, who organizes couture and textile auctions at Doyle and has been assigned the task of sorting through at least 10,000 pieces of jewelry.

Masellis is, by all accounts, an odd man. Hugely overweight and flamboyantly dressed ("a regular Elton John," snorts one dealer), he cut a controversial figure on the costume-jewelry circuit. "He really changed the whole face of this thing globally,"

Hel-loooo, Bartley

Is the story line for *Charlie's Angels* really as flimsy as the critics would lead you to believe? On November 3, the *Wall Street Journal* sniffed that "what passes for a plot," where an evil dot-commer



uses a global-positioning system to track down Charlie through his mobile phone, "is really just random borrowings from *Bond* and *Mission: Impossible*." A week later, Sprint's plan to add GPS devices to cell phones caused the *Journal* to gravely note that "privacy advocates warn there are too many risks that the data could wind up in the wrong hands." Or, as one of the *Angels* puts it, "you can imagine how dangerous it would be if this got into the wrong hands."

Tallahandsome

First Arthur "the Scud Stud" Kent, then Maria "the Money Honey" Bartiromo: Now the latest reporter-cum-fantasy object is CNN's Bill Hemmer, who's been planted in front of the capitol in Tallahassee, looking boyish and winsome, since the day after the vote. If you lose your concentration every time he says "hand



Photographs: left, Scott Jones; right, Darren Michaels.

Talking Points

count," he's available. "He is single, I know that," says a CNN spokeswoman.

Really Fuzzy Math

Could science have an answer for the election mess? "In physics, when we do an experiment, you just don't give the answer—you also give the margin of error associated with the answer. And if the margin of error is too large, you don't believe the result at all," declares Columbia University's Brian Greene, author of *The Elegant Universe*. "The results are arithmetically meaningless." What would the physicist do? "Keep voting until the margin separating Gore and Bush is greater than some agreed-upon amount," he says. But only if we get the agreed-upon result.

Hello (and Good-bye) Kitty

Having redesigned her face to look like a jungle cat's, Jocelyne Wildenstein decided to launch her own line of animal-print scarves (\$150 to \$295). "I designed this collection for women who don't want to look like everyone else," she explains in the press kit, which includes a scarf printed with a tiger's head. But don't look for one in your stocking, because Jocelyne suspended the project at the last minute. Says her publicist, "She has some personal things to take care of, I guess."



Media

No-Exit Polling

On Election Night, when CNN anchor Jeff Greenfield learned at 2:45 A.M. that Al Gore had withdrawn his concession, his immediate reaction was personal: "Better cancel those vacation reservations . . ."

Like every political journalist, Greenfield had been looking forward to some R&R—his destination was Santa Barbara—but he's found himself still chained to his desk. "If I have to stick around for the Electoral College," says Greenfield, the author of a novel on Electoral College high jinks, "there goes the Caribbean in December."

"We should start a support group," jokes Jay Carney of *Time*, who with wife Claire Shipman, NBC's White House correspondent, was supposed to be at the Tucson spa Miraval this week. He's been covering Bush; she's been with Gore. "The debates were our high point," he says, "because we got to see each other." Washington *Post* staff writer Ruth Marcus canceled her trip to Mexico—it would have been her first vacation



alone with her husband without their children in four years. *Daily News* Washington-bureau chief Tom DeFrank was trying to figure out how to break it to his son, Andrew, that he might not be celebrating his 5th birthday on a Caribbean cruise as planned. "How can I leave?" he moans. "It would be like a brigade commander going AWOL just before launching Desert Storm!"

"I'm supposed to go to Hong Kong on December 4, and I'm worried," says New

York *Times* columnist Gail Collins, "which shows how much faith I have in election officials." New York *Post* Washington-bureau chief Deborah Orin, who has a ticket to England to visit her boyfriend on December 13, says uncertainly, "I'm still hoping I can make it."

Down in Austin, a weary Frank Bruni of the New York *Times* was thinking longingly of the houses he'd rented for a week each in Virgin Gorda and St. John's starting November 19. "If I don't take this vacation, I can't replicate it," he sighs, since it's impossible to push back the rentals and he may well be covering the transition should Bush win. "Everyone in Austin looks like they're operating at 20 fewer IQ points. I'm finding it hard to spell correctly."

One of the few reporters to keep his vacation plans is *The New Yorker's* Joe Klein, whose long-scheduled leave of absence from the magazine began the Friday after the election. "I'm thrilled to be getting out," says Klein, heading off to India. "It feels like I'm playing hooky."

MERYL GORDON

LAROCCA

continued from page 29

says Chicago dealer Brett Benson, who for the past four years sent items to Masellis at least once a month, and who took the convict out for a pre-sentencing dinner at Bill Hong, where the dealers all wore FREE DENNIS! T-shirts. "He escalated it to the price structure of an art form. Unfortunately, it was a case of obsessive-compulsive disorder,

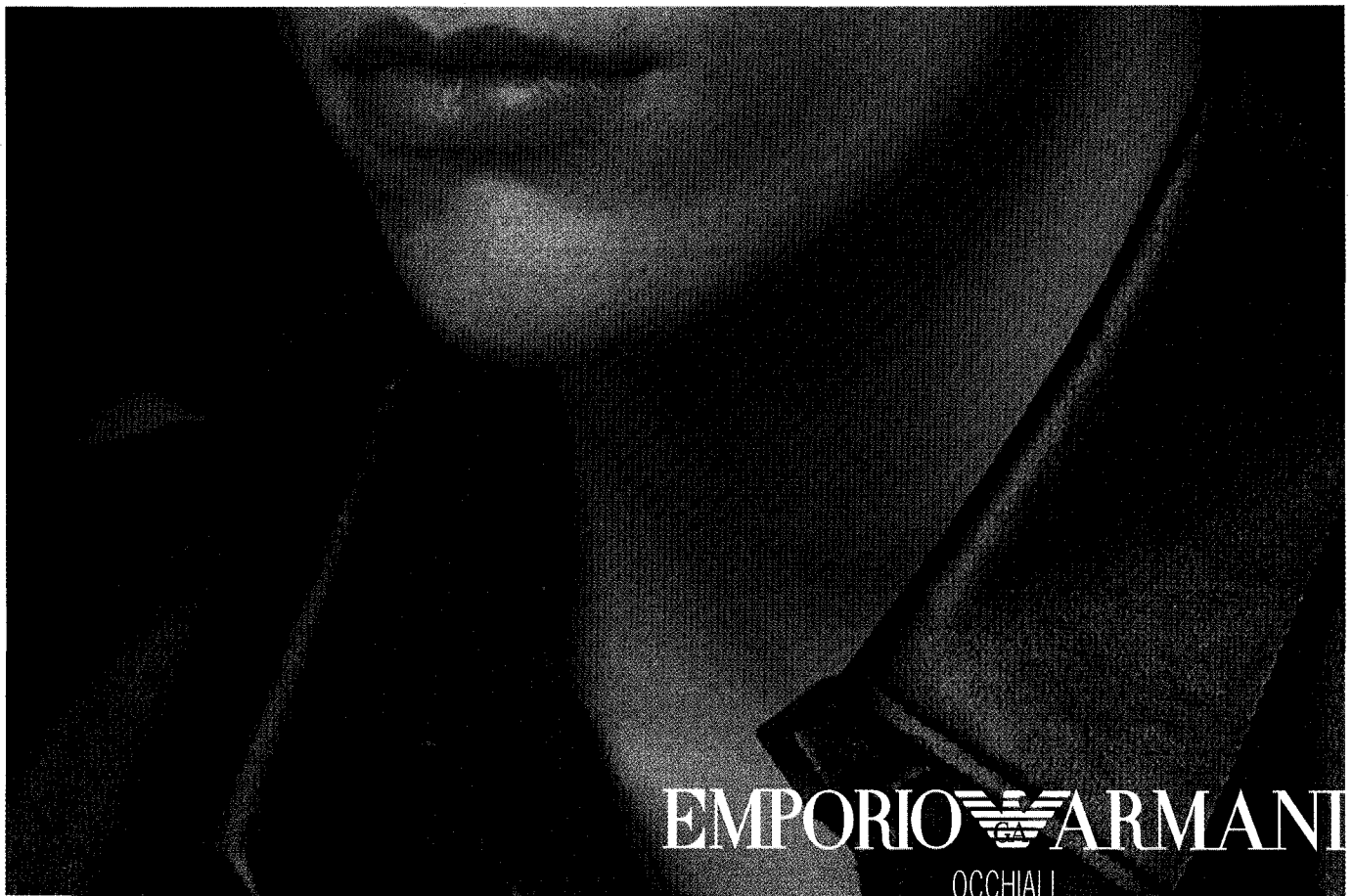
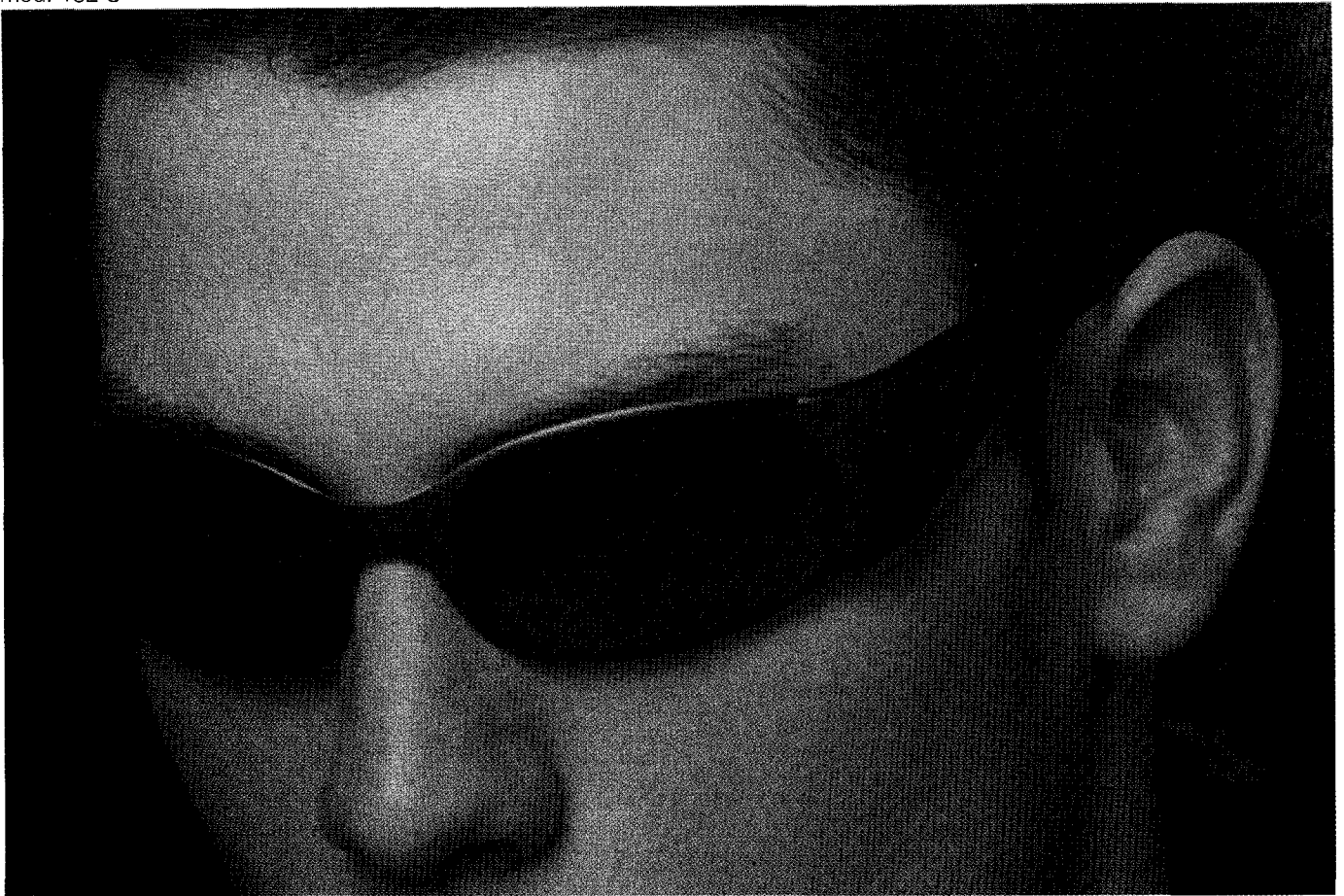
but he did amazing things to the market. I thought it was family money. I always thought, *I'm not going to bite the goose that's laying the golden egg!*"

"There was no joy of purchase, which I found curious," says Mario Rivoli, a New York dealer. "People usually say, 'Oh, this is perfect!' or 'I love it!' He went, 'I'll take it.' Blank face. No reaction whatsoever."

"The dealers would give him cookies; they'd say, 'I'll

call you, I'll take you shopping,'" says a dealer who asked not to be named. "If anybody in their normal mind would pay \$100 for something, he'd pay not \$200, not \$300, but \$5,000 for it. Of course he felt like he had friends!"

"I was so sorry to see it all go at auction," says Strand. "If he were living in Italy, his picture would be on a postage stamp. He would be a national hero!" She sighs. "He stole lawyer money to buy beautiful art."



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Talking Points

The Drudge Retort

Last year, the New York *Times* referred to gossipeur Matt Drudge as "the Internet scandalmonger who . . . led America to its groaning board feast upon sex and mendacity." But now the *Times* hopes Drudge can lead America to something nobler: A big yellow ad on his site that reads KEEPING THE CONNECTED WELL CONNECTED plugs the *Times'* tech coverage. A spokeswoman for New York Times Digital explains that it usually buys a package of media sites for ads, adding, "We don't really decide which sites they go to." Drudge, busy scandal-mongering, couldn't be reached at deadline.

The Most Trusted Baby-Talk in America

Many of the the biggest-name reporters in America have been camped at the Four Seasons Hotel's bar in Austin for the past ten days, waiting for news to dribble out of the Governor's Mansion. And boredom has been a significant problem: Dick Cheney bought a copy of *USA Today* late one night, precipitating a giggly hour-long analysis. So it's a good thing Walter Cronkite, the Ghost of Campaigns Past, is there to put it all in perspective. One night, he was hanging out with Andy Rooney when the *Financial Times'* Richard Wolffe stopped by with his nine-week-old daughter. Asked Cronkite, over the infant, "Does she know she's living through remarkable times?"

Law

Legal Eagles Fly South

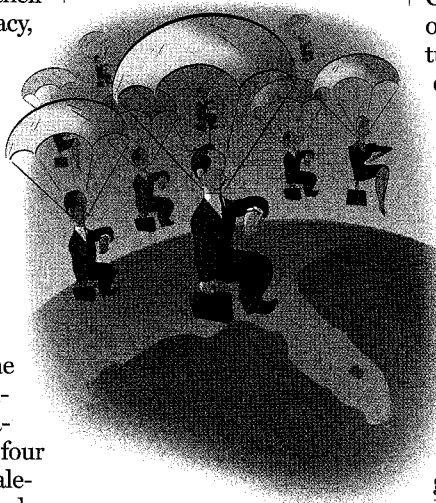
Instead of rattling through the Mississippi Delta in a battered bus, the volunteers from up North caught a Delta flight to West Palm Beach. It was their chance to defend democracy, these freedom riders in wing tips. "In addition to their day jobs," says Tim Fry, a Manhattan intellectual-property attorney, "these lawyers are interested in the fate of the republic." Even if Katherine Harris is no Bull Connor.

Gore and Bush mostly ignored New York until the fight moved to quintessentially New York turf: litigation. Last Saturday night, four days into the Sunshine Stalemate, Gore operatives called Fry and Doug Dunham, counsel to Skadden, Arps; they'd done campaign fundraising but now had to raise bodies. "We were on the phone until 1 A.M.," Fry says. "Ed Brill, from Proskauer Rose, was in a car going to a wedding. He made calls from his cell phone. Richard Zuckerman, from Rubin, Baum, found flights online. In 24 hours we had 27 lawyers in place. Pretty cool."

Armonk's David Boies parachuted in. Two city lawyers discovered dubious Seminole County mail-in ballots. Others took affidavits from seniors who'd sooner punch Pat Buchanan than intentionally punch his chad. Three days in Palm Beach had Arthur Schwartz, a labor lawyer, recalling how he'd demonstrated against the KKK in Mississippi. "This isn't quite the Klan," he says, "but I've seen a very uncaring attitude about people's rights

being violated. It feels like the same old South."

The city has contributed at least one significant Republican mind: John Manning, a



Columbia Law School professor who clerked for Robert Bork and Antonin Scalia, is strategizing for Bush. Manning left for Florida so

abruptly that colleagues didn't realize he was gone until they spotted him on TV. White & Case has more than twenty lawyers assisting the GOP in Florida: "We are one of the few firms who have actually been hired to work on election issues," says a spokeswoman, "as opposed to other firms you see grandstanding about their involvement."

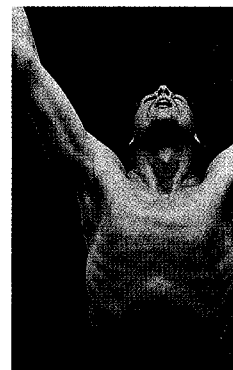
Late Wednesday, a young New York lawyer raced to Broward County to monitor the recount. "We're in the hurricane center, surrounded by huge TVs, watching every network at once. Everyone is very tense," he says. "The great unknown in American elections—the thing that is known to anyone who has ever worked on one—is that elections are really messy. And this has been the biggest mess of all." CHRIS SMITH

Art by Numbers

Screen Test

After years of one-man shows at museums like the Whitney, and as the U.S. representative at the Venice Biennale, 49-year-old video artist Bill Viola has his first one-man gallery show ever, at the James Cohan Gallery on 57th Street. Sales of his new works, which employ high-speed 35-mm. film, digital editing, and flat-screen plasma monitors, have been brisk since the show opened October 20 (it runs through November 25): More than 20 pieces out of 42 have sold already, with an additional seven on reserve. With prices up to \$200,000 for each piece in an edition of three, and three of these high-priced works currently on reserve for U.S. museums, Viola should recoup his mid-six-figures production costs—and then some. JOSH BAER

More art-world news can be found online at baerfax.com.

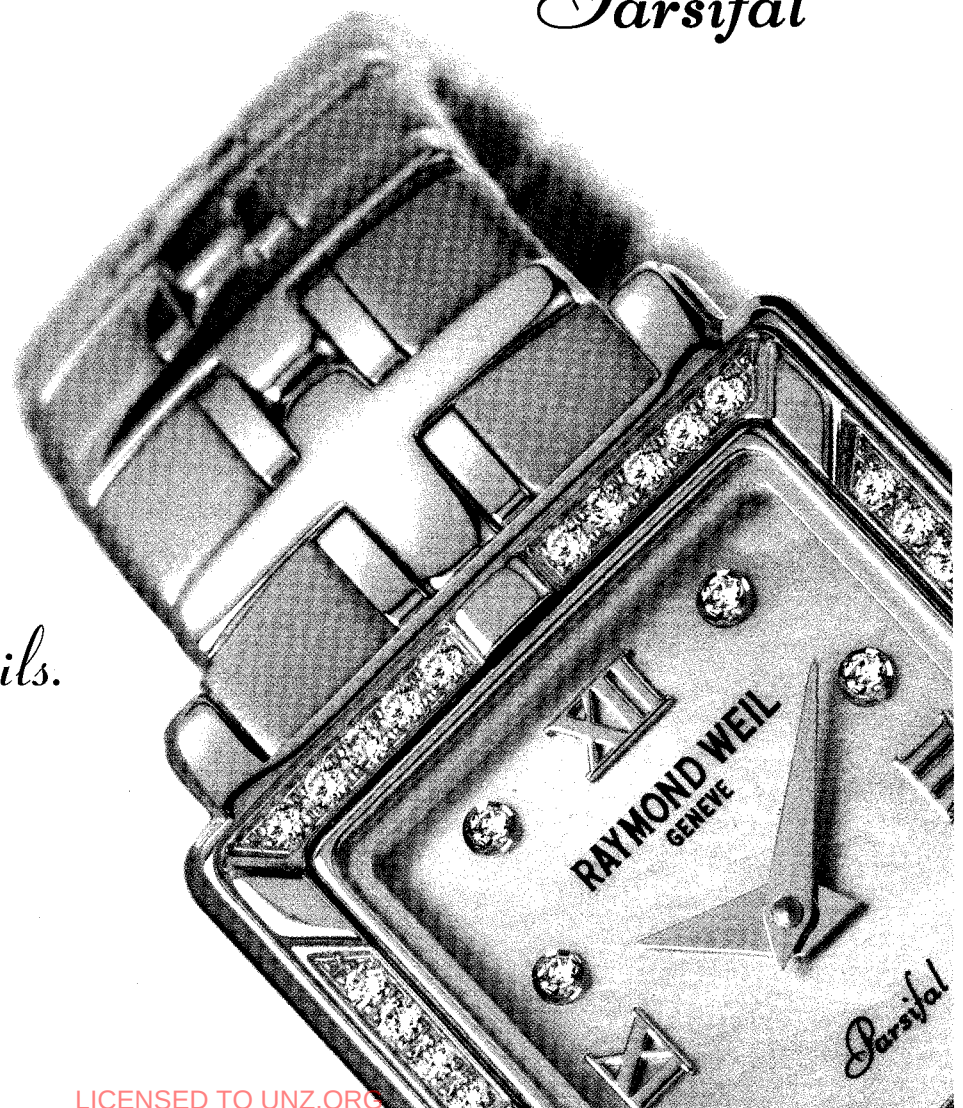


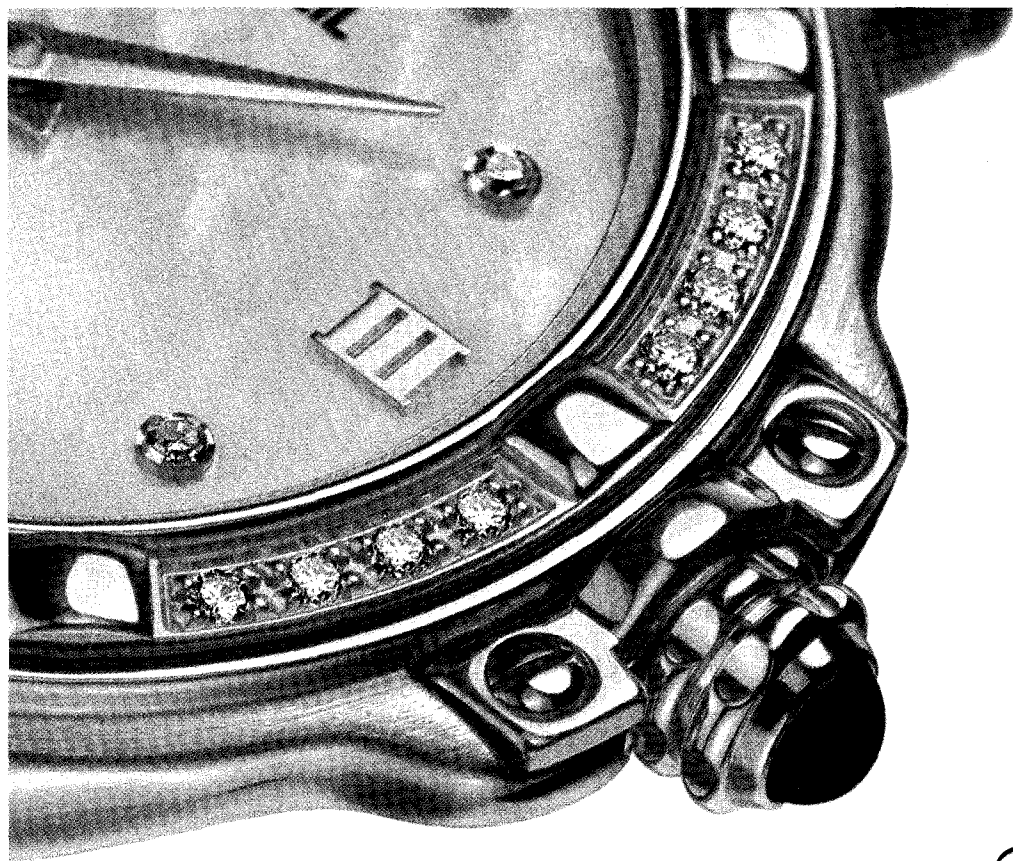
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Big Deals

Upper West Side

330 West 87th Street

6-bed, 5-bath, 5,000-square-foot townhouse. Ask: \$4.295 million. Sell: \$4.1 million. Two weeks on market.

"THEY DIDN'T WANT TO DO A lick of work," says Corcoran's Anne Snee of her buyer, a lawyer and his family who were willing to pay accordingly. That worked out nicely, since this twenty-foot-wide Victorian had just been thoroughly restored (new kitchen, plumbing, A/C, wiring for high-speed Internet) by a woman who gentrifies down-at-the-heels houses. She was represented by Corcoran's Alan Berger. "It was a multi-unit before," notes Snee, distastefully.

Lower East Side

477 FDR Drive

3-bed, 2-bath, 1,820-square-foot co-op. Ask: \$699,000. Sell: \$680,000. Maintenance: \$925. Seven weeks on market.

SLOWLY, THE EAST RIVER Houses, a 4,500-apartment complex of brick high-rises built by unions after World War II as a workers' Utopia, are being repopulated by bourgeois bargain-hunters. For years, owners had to sell their homes back to the co-op for the same price they'd paid for them. That socialistic requirement was relegated to the dustbin this summer, and the co-op hired Halstead's Steven Reisman and Myrna Reisman-Moreno to market the units. The brother-sister duo just sold this combined apartment, which has a 40-foot balcony, through a newspaper ad. The family who bought it had been cramped in east midtown. C.S.

Without a Net

As dot-coms die, the dream of buying a TriBeCa loft with IPO winnings (while you're still young enough to enjoy it) may be over as well.

Small World Media laid off a third of its staff last month, but CEO Mark

Jacobstein, 30, is still decorating the 1,700-square-foot SoHo loft he bought this summer. "I'm having a lot of fun with it," he says, describing the willfully kitsch style that could come to be known as Late Dot-Com Baroque. "It's colorful."

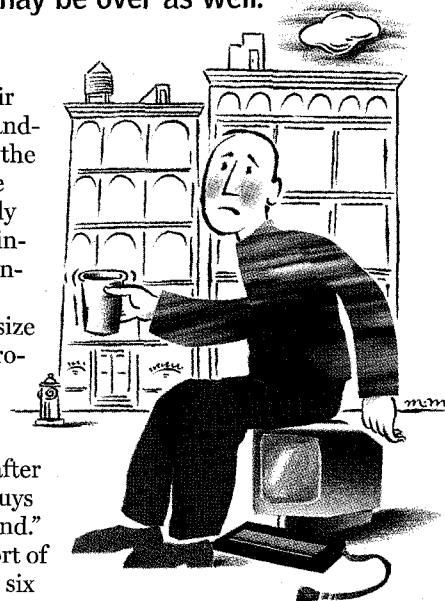
Jacobstein made it in under the wire, but the dot-com dream—that you could be rich so young that you could still be cool—is in decline. "It's not such a hot topic of conversation now, everyone getting a fabulous apartment," says Courtney Pulitzer, who throws Web-business networking parties. "Gone are the days of the gold rush—the feeling is that the land's divided now. You might work for a great landowner, but you're not going to be one."

"It's the same story with all my dot-com buyers," says Corcoran's Kai Wittmann.

"They hated to take their money out of their expanding portfolios earlier in the year, and now they have none left! Their formerly urgent searches are on indefinite hold as they hunker down in their overpriced rentals or undersize 'starter' apartments." Broker Jerry Minsky says that dot-commers "jacked up the prices tremendously." Then, "after the Nasdaq fell, these guys were nowhere to be found."

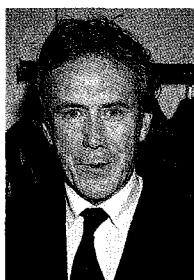
"The dot-commers sort of fueled the bidding wars six months ago," says Corcoran COO Scott Durkin. But though the bidding is less intense, the market for downtown lofts isn't exactly tanking. As for the dot-commers, "I don't think we ever had that many to begin with," says Stribling Marketing Associates' Christopher Wilson.

Not everyone will be sorry to see them go. "A lot of the co-op boards I deal with never liked them," says Gumley Haft Kleier president



Michele Kleier. "It's fresh-off-the-printing-press money."

Many believe that the potential for decline is greater in rentals. "The rental market is down, and that's more the dot-com market," notes Bellmarc principal Neil Binder. "They're people who have limited cash and big incomes." Or maybe not: Corcoran says it has seen former dot-commers applying for jobs selling real estate. C.S.



On the Move

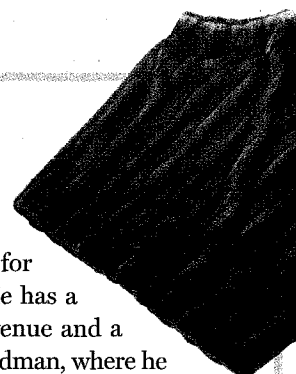
Tyler sells home-runway

Fashion designer Richard Tyler just sold his plus-size mansion at 19 Gramercy Park South for almost \$17 million. Built by a prominent Whig politician in 1845, it was owned by the Stuyvesant Fish family and, later, the legendary flack Ben Sonnenberg, who combined it with the six-story apartment building next door. Tyler and his wife, Lisa Trafficante, bought it in 1995 for \$3.5 million and renovated it, turning the ballroom into a white space he used for shows. They put it on the market for \$18 million in February with Douglas Elliman broker Leslie Mason. They were in contract to buy a \$7.75 million house at 727 Washington Street with a retractable roof and a glass-bottomed reflecting pool that allows light into a loft space that Tyler could use for shows. "I'm still hoping he's buying it," says its broker, Corcoran's Wendy Sarasohn. C.S.

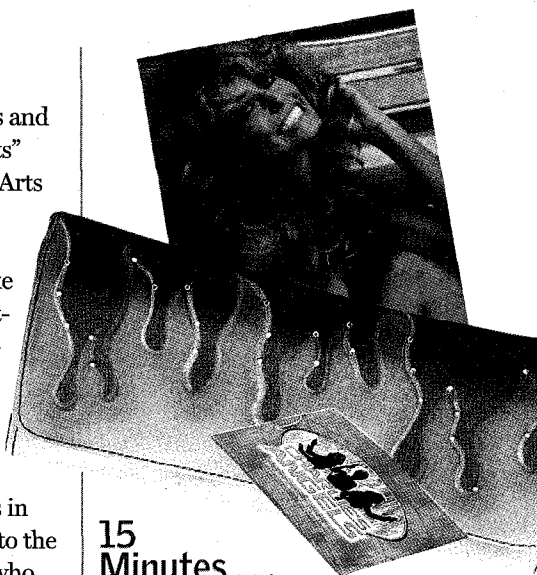
Smart Set**Gilles Mendel**

French furrier Gilles Mendel gives his followers a reason to visit their neglected great-aunts: to pillage their closets in search of fur, any fur, however shoulder-padded, thick-waisted, or poorly cut. "I drive down Park Avenue, and I think, *In each apartment of each building there are at least two, three furs just hanging in the closet,*" he says, "and no one knows what to do with them!" Mendel does. He'll cut up a Mamie Eisenhower mess and turn it into a poncho (\$7,500, pictured) paired with fur-trimmed Diesel jeans (\$1,800); a

knapsack that moonlights as a muff (\$9,000); a little jacket for the shih tzu (\$2,250)! He has a shop at 723 Madison Avenue and a boutique at Bergdorf Goodman, where he held an afternoon tea last week to help his ladies reconceive their coats. "I'm the fifth-generation furrier," Mendel says. "I was a champion skier, I lived in the jungles of Guatemala with the Indians, I have an M.B.A. in business, but to go one step further with fur? *This!*" He closes his eyes for a second. "*This* was always my passion." A.L.

**Karate Kicks**

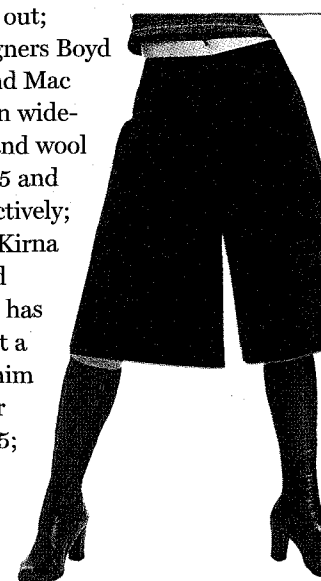
Once worn only by kung fu masters and kickboxers, the Adidas "Martial Arts" sneaker (\$49.95 at Honda Martial Arts Supply, 120 West 30th Street; 212-563-6688) is fighting its way onto feet outside the dojo. The slipperlike shoe has become the newest I-can't-believe-you-found-it prized possession of downtown hipsters and stylists. The superthin sole may be impractical for lengthy Sunday excursions through SoHo, but the lightweight construction comes in handy "for making late-night trips to the deli," says one Prince Street stylist who wears his pair with vintage boot-cut Levi's. "Or for roundhousing your way through a sample sale." JOEL FERREE

**15 Minutes...**

It started even before the trailers exploded in theaters: a few feathery wings in Amber Valetta's hairdo here, a tight tee showing that famous silhouette there. Then it morphed into full-blown *Charlie's Angels* fever. It borrowed from the seventies (see Patricia Arquette's and Winona Ryder's new coifs) but added nineties touches like rhinestones and air-brushing. Henri Bendel is selling a whole *Angels* line: flame-embossed purses (\$198), Juicy T-shirts (\$48), hip-slung belts (\$168). But is the fever breaking? "I started playing with it six months ago," says hairstylist Garren of the revival cut known as the Farrah, "but now I'm bobbing it all off." A.L.

Knicker Knack

Forget the eighties revival. The city's clotheshorse crowd is returning to 1977 and pulling on . . . culottes. With everyone prancing about in dominatrix-height boots, perhaps it was inevitable that shortened slacks would come back into vogue. (Why bother plunking down hundreds of dollars on a pair of Jimmy Choos if the only thing visible is a calfskin-covered toe?) Call them knickers, gauchos, even cold-weather Capris—the important thing is to channel a certain Rickie Lee Jones-meets-Annie Hall sensibility. Club Monaco's classic tweed version has already sold out; British designers Boyd and Grab and Mac offer styles in wide-wale cords and wool checks (\$295 and \$265, respectively; available at Kirna Zabête); and Barbara Bui has scissored out a slim-cut denim pair with fur piping (\$225; 115 Wooster Street, 212-625-1938). MONICA ROY



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Tech It or Leave It

Did you really think tech stocks were the new blue chips, perfect gems you could buy and hold? Wake up—they're ordinary cyclical, the kind you buy and unload!

BUY AND HOLD THE BLUE-CHIP TECH names and you can't go wrong. Doesn't that summarize everything your broker has told you in the past five years? Isn't that what your mutual-fund manager says in his note to you every quarter? Isn't that what the talking heads and the magazines and the columnists all say? How could they all be wrong?

Perhaps they have never heard of "the cycle." Maybe they don't realize that there are times when the tech business turns bad just because it is, after all, a cyclical business. And when the cycle turns down, there's no such thing as a tech blue chip. There are just plenty of white chips, the kind you leave at the table for tips because they aren't worth changing back to dollars.

When I first started buying stocks with other peoples' money nineteen years ago, I had never thought of technology stocks as cyclical stocks. I

in and flooded the world tech market with product that overwhelmed demand for all of the wares of our major tech companies. Suddenly, companies that I thought had clear growth paths for years to come began to blow up left and right. It didn't matter if the tech companies were managed by geniuses or fools. They all got slaughtered. Only a careful market hedge, a bet against all equities, kept me in the game. A whole bunch of folk got carried away with tech back then, and they were never heard from again.

The same thing happened to me in 1987. I had fallen in love with Texas Instruments and Intel. How could you not? Smart guys at the helm of both. Smartest guys in the world. At the time, they made commodity chips better than anyone. But the Japanese flooded the market again. These fantastic American companies got clobbered as

the industry turned out to be cyclical once

more. They were just as hostage as ever to supply concerns, and there was just plain too much supply.

So in 1995, when the cycle turned down again because of massive oversupply, I stepped aside. I sold tech. Even the great techs. I wasn't going to ride these semiconductor stocks and their brethren down into oblivion. Again, I got out before suffering brutal losses that might have been too hard to sustain for this hedge-fund manager. And then, in 1996, something amazing happened. Simultaneously, wireless became affordable to all and the Web exploded into being. These were two huge trends that temporarily removed the cyclical of tech stocks. They stimulated abnormal demand for everything from PCs, used to surf the Web, to cell phones and hand-

held devices, which made it easier to stay in touch with the office and with friends.

At the same time, many new folk plunged into the market. To them, cyclical, if they knew them at all, meant aluminum, steel, and paper companies. Technology cyclical seemed like an oxymoron. The growth in tech was, as we call it, "secular," meaning: nothing but up, up, and more up, with no concern for supply or demand.

We became convinced, collectively, that a whole category of companies was blue-chip tech, meaning that the sky



thought that the only thing that mattered was management. If management was good, I wanted to be long. If management stank, I wanted to be short. Didn't much care about anything else. Didn't think there was anything else.

And then, in 1984, the Japanese came



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Check out TheStreet.com's "10 Questions" this week. Paul Meeks, manager of the Merrill Lynch Internet Strategies fund, is on the hot seat. Available free at www.thestreet.com.



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was the limit on the growth of such stocks. We laughed at those who invested only in what was in their medicine chest or their fridge. We even began to scorn Warren Buffett for his attention to Old Economy blue chips. What a fuddy-duddy! Get with the program, Warren!

This year, however, supply caught up with demand. The world produced too many memory chips, too many microprocessors, too many PCs, and, yes, too many cell phones. These had never been in supply-demand imbalance all at once. In fact, there had never been such a thing as a cell-phone glut.

I know because I got carried away, too. While I understood the cyclical nature of memory chips and PCs, I didn't want to believe there could ever be too many cell phones. It was only after my TheStreet.com columnist Herb Greenberg repeatedly and publicly bashed my too-bullish view on the group—and my

Oddly, if you don't believe in the cyclical nature of technology stocks, or if you believe that if you wait long enough the cycle will swing back, you may be okay at this point. Maybe the NASDAQ's unceremonious halving, which we just completed, serves as the bottom to the cycle.

In particular, it is possible that the companies involved in networking and storage of commercial data may have seen only a slowdown in growth, not an actual downturn. That's why we hang on to our Cisco. And we think that the handheld plays, the Palms and the Handsprings, might still get a boost from holiday buying.

But these are the lonely lifeboats in a rough sea. We are only a few months into the downturn. We haven't seen the classic signs of corporate capitulation, the bankruptcies, the factory idlings and the layoffs, and the charges, that have marked past bottoms. Until we

"The ingrained nature of buying and holding makes selling these stocks anathema to most holders. But I was taught you can't hold through a down tech cycle. It's just too brutal; the selling is too punishing."

fund took some lumps on Ericsson and Motorola—that we managed to escape with sizable but manageable losses.

So all of those companies that make parts for cell phones and computers and mechanical whizbang contraptions that come under the rubric of tech got hammered because the cycle had turned down. Collectively, hundreds of these companies have now failed to meet revenue and earnings expectations and have fallen by the wayside. They litter the 52-week-low list and bounce only occasionally, if at all.

Now individuals are swimming in technology stocks, and the undertow can't be fathomed. Brokers plied too much tech. Mutual funds bought too much tech. And the day traders bought so much tech that they are in way over their heads. Heck, many of them have drowned already. Too late for mouth-to-mouth resuscitation for those thinly capitalized swimmers.

Of course, the ingrained nature of buying and holding makes selling these stocks an anathema to most holders. But I was taught that you can't hold through a down tech cycle. The action is just too brutal, the selling too punishing.

see them, we are using any strength to sell our remaining tech cyclicals.

Our partners don't care whether we call them blue chips or cyclicals. They just don't want losses on either variety. It's funny, but when it is someone else's money, the rationalizations don't get much of a hearing. If they did, I guess I would own techs through thick and thin, too. It is a lot easier to buy and hold than it is to divine when the cycle has peaked and take those great profits before they become losses.

Unfortunately, I can't be that complacent. I know what happens if you get that buy-and-hold bug through a down tech cycle. They take the money away. ■

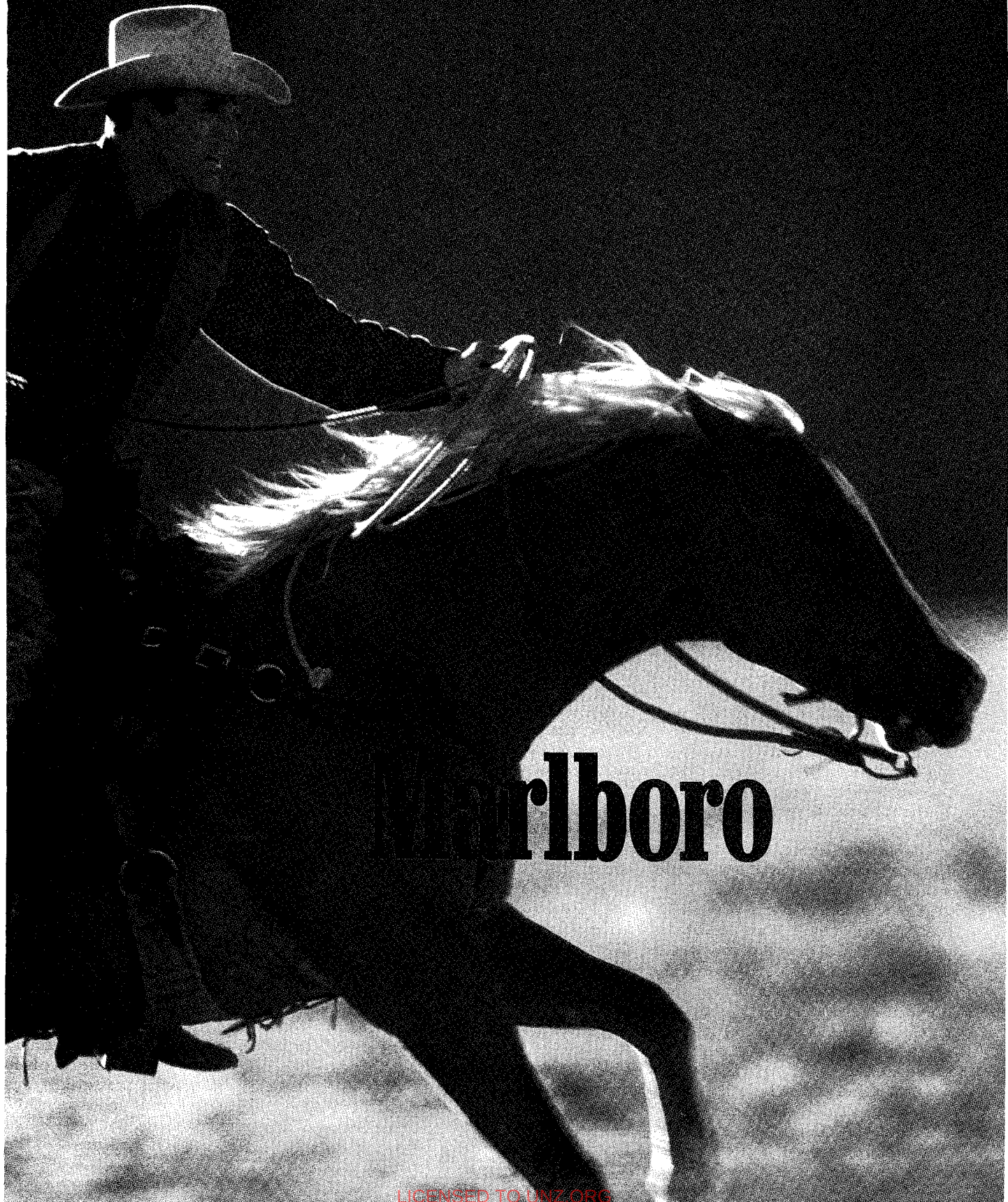
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Quack the Dog

As the election runs into overtime, the president who perfected the permanent campaign is finally keeping his own counsel.

THE EVENING AFTER THE LONGEST Election Night in American history, most of Al Gore's top consultants, bedraggled and functioning on less sleep than surgical interns, entered the freight elevator of the Loew's Hotel in Nashville, ground zero for the Gore campaign, to descend to their fleet of cars. They would soon be whisked to Senator Lieberman's plane and then back to Washington, where they could at least worry about the future of the presidency amid the comforts of home. Just then, Bob Shrum, one of Gore's key strategists, got a call on his cell phone. It was Clinton adviser Sidney Blumenthal, calling from the White House. Shrum listened for a moment before all the tension he'd held in a lockbox for some 36 hours of CNN and second-guessing finally exploded. "Goddamn it, we do have talking points!" Shrum shrieked, according to a witness. "We've put out talking points! You don't know what you're talking about, Sidney."

The message coming from the White House was clear: You guys don't have your act together.

For a year and a half, Bill Clinton had been throwing tantrums about being left on the sidelines of the campaign. Days after Gore announced his candidacy and appeared on prime time to denounce the president's behavior in the Lewinsky matter, Clinton called up the *New York Times* and confided that he thought his vice-president had been trying to do too much in one day. In October, he leaked his annoyance that Gore had included so few Clinton people on his team. Even in the final weeks, Clinton's allies griped that the

president wanted to help his veep but had been rebuffed.

Now, with the election in overtime and the president and vice-president communicating only on a surface level—an Election Night congratulations on a hard-fought race, a brief chat the following Friday—White House aides have been making anguished, overwrought calls to the Gore camp, offering advice.



Leaving the kids' table: From left, Clinton, Ladybird Johnson, and George Bush at the White House 200th-anniversary dinner.

"Typically, Clinton would be calling the world about this," says one White House adviser. "We really tried to limit that and curtail his natural impulses."

One of those off the presidential phone list, apparently, is campaign chairman and former commerce secretary William Daley, whom Clinton called regularly during the campaign. Now too much contact could look like he's taking sides, and he might "need to be saved for some future weigh-in," says the adviser. Instead, Steve Ricchetti, deputy chief of staff and one of Clinton's closest White House friends, places the frequent calls to Daley, who was his boss when the two wrangled China's admission to the World Trade Organization. Perhaps it's no surprise Clinton

went golfing with Ricchetti the weekend after the election—he was the direct link to ground zero in the guise of a duffer.

After eight years of planning, plotting, and ultimately sabotaging his legacy, Clinton has finally won his chance at redemption with a fluke of electoral mayhem. While Gore and Bush—as well as their platoons of legal experts—play a high-stakes game of capture the flag,

Clinton has been hanging Veterans Day wreaths and meeting with Arafat and Barak to make his last pitch for peace in the Middle East. Last Tuesday, he set off for an eight-day trip to Asia, with a historic visit to Vietnam. As he rises above partisanship, he looks that much more presidential (especially compared with Dubya, who rearranged his furniture in Texas to mimic the Oval Office; Clinton friend Paul Begala joked that "It looked like the Annandale High School

production of *The West Wing*").

Clinton seemed to have settled into his Zen calm on Election Night after working the phones on his party's behalf until the polls closed. "He was actually suffused with this glow," says Harold Evans, who spent part of the wee hours of election morning watching the returns with Clinton and Senator Hillary in a Manhattan hotel suite after the *Talk*-magazine party. "There was no pale neurotic here saying, 'Oh, my God, my God, what are we going to do?' The pale neurotics were all around him. Everybody else was worried like hell. It wasn't grace under pressure. It was more like engorgement under pressure." When Bush first earned the presidential graphics at 1:16 A.M. and many of the



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Democrats there began piling on Gore, Clinton offered nothing but praise.

Democrats have a long memory, and they're not hard-pressed to recall how some Republicans refused to accept Clinton as president. Some rejected the use of the title along with his name and failed to stand when he entered the room, and Dick Arney habitually referred to him as "your president" when addressing Democrats on the floor, even when the election tallies were clear in '92 and '96, and even before Monica. The players on both sides of the battle have done hand-to-hand combat before. "Give me a break," says Begala. "Bush is sitting there with his father's former secretary of Defense, with a member of his father's former national-security staff, his father's former deputy chief of staff. His dog is the son of his father's bitch . . . and he's talking about a fresh start in Washington?"

FOR A WHITE HOUSE THAT ENDURED EIGHT years of virtually uninterrupted assault and scandal, the circus atmosphere around the election feels like home. Last week, half the White House left for Vietnam, and work on the federal budget overseen by Speaker of the House J. Dennis Hastert ground to a halt until the

would provide them with better positioning. Now the only agreement is that appropriations need to be pushed to December 5, since the legislators are too distracted by their television sets; they can't fight without Clinton and his chief of staff, John Podesta, around; and they shouldn't be asked to "put down their forks," in the words of the Speaker's spokesperson, John Feehery, during Thanksgiving weekend. (Ironically, the most bitter partisan feud in the budget debate was over workplace rules to prevent repetitive-stress syndrome—regulations now needed most by the poor ballot counters in Florida.)

THE DEMOCRATS HAD PLANNED FOR THIS kind of chaos ahead of time. Over a week before the election, the Gore campaign took the unusual step of summoning advisers to Nashville to prepare for the possibility that Gore would win the electoral vote but not the popular vote, or for the event that a state or two would be disputed. Among the issues discussed were what would happen to financial markets and how foreign governments would be kept calm. "There was talk about how you would need to bring in sort of a CEO type of figure like a Warren Christopher or a George Mitchell, who could help to

"Typically, President Clinton would be calling the world about this," says one White House adviser. "We really tried to limit that and curtail his natural impulses."

mess in Florida gets sorted out. "We have a lame-duck session of Congress, with a lame-duck president and no sense who the new duck is going to be," says a senior White House official.

Staff members don't even know which resignation letter to prepare to submit by early December—the one with the language signaling hostile takeover or benign surrender. Most just sit around watching CNN, marveling at the weird atmosphere. "I bet somebody has opened up a constitutional-law book just to see, does the term really expire if there's not a new president?" says Begala. "Apparently the answer is yes. Then you get President Hastert."

Just before the election, the White House and the Republican leadership had worked toward a final budget and, in fact, had shaken hands on the deal. But then the Republicans retracted their agreement, hoping that the elections

be a public face for it," says a Gore adviser, "and you'd need a kind of chief operating officer like a Bill Daley—and there were a couple other names—to be the point person in moving this stuff forward. There were legal steps you would have to take immediately."

No one planned a role for old Bill, but he's always had a keen survival instinct. The budget negotiations will soon take center stage, and he's the closest to unbiased of anyone in the drama. His press tour—complete with the cover of *Esquire*—has rolled along nicely. His staff can't even scoot out to job interviews until the last court decision comes down in the Gore-Bush crisis (you can't *buy* that kind of loyalty). Amid all the chaos, he, Bill Clinton—Bill Clinton?!—appears to be the calm in the eye of the storm. "It gives him more to do than just prepare to run for president of the Senate Spouse's Club," observes Begala. ■

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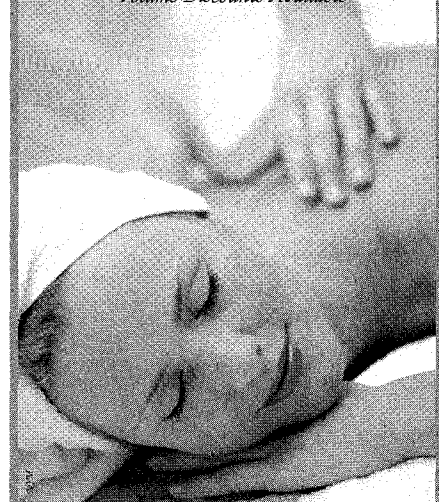
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Duel in the Sun

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VOTING, WE NOW KNOW, HAS A MARGIN OF error as great as or greater than the normal margin of error of polling. It turns out we do not count ballots the way we count money. Instead, we casually gain and lose votes in the process of collection and counting and certifying. We (we of the ATM culture) have let the mechanics of voting, attended by those gothic sorts of people who man the polling stations, languish in a premodern, nonaccountable, Rube Goldberg world. This forgotten-in-time dimension of our democracy most likely goes beyond mere government entropy and results from some calculated negligence. After all, what political professional of any stripe does not want to provide himself with maximum maneuverability? The hanging chad gives him such room.

It should probably not be much of a surprise that some part of politics is always about fudging elections, that even the outright theft of an election is no Daley-esque or Landslide Lyndon anachronism—especially if we understand that this might not be so much a flagrant act as just a little pushing here and pulling there in the margin-of-error zone. We've become remote, however, from this bit of reality in the age of pollsters and projections and statistical deviations—the media, which we've oddly trusted in this area, has made politics an orderly, procedural, logical, and finite process. Certainly our distance, and the media whitewash, increased the rudeness and surprise (and thrill?) of this election mess. Suddenly, with no warning, we were face-to-face not only with voting's gross approximateness (could the results be off by as much as 7 or 8 or 9 or even 10 percent?) but also with the dumb-cluck ineptitude of election supervisors, and the rather blithely acknowledged propensity in South Florida to fudge (although Florida's punch-hole system is nearly high-tech compared with much of the rest of the country's mechanical voting booths).



The truth was obvious: It would never be possible to determine with any mathematical certainty who won. There was, for all practical purposes, no controlling legal authority able to cleanly pick a winner or loser or to set out any rules for going forward.

And for a moment, no one knew what to do.

IT WAS THE REAPPEARANCE OF RICHARD Nixon that perhaps most clearly set the context and defined the stakes of the crisis. First, recalling Nixon was obviously a desperation move, not only on the part of the Republicans but on the part of a jittery and quickly constituted nonpartisan class. The message was, questioning election protocols and outcomes is not done—not even Nixon did it. But this sudden transformation of Nixon into the patron saint of what you can do for your country indicated most clearly that politics is seldom what it seems.

Indeed, the remembrances of the Kennedy-Nixon meeting following Elec-

tion Day in 1960—described on the *Times* op-ed page by former *Times* reporter and longtime Kennedy chronicler Richard Reeves—with Nixon emerging as a man who would do only what was good for the country, were, after the first blush of sanctimony, perhaps more appropriately interpreted as a potentially very shady and revelatory bit of history. Did anyone know if Nixon had emerged from the meeting with a briefcase? Was Joe Kennedy in the room? What's more, who could ignore the logic that it was the stolen election of 1960 that led to the Nixon anger and paranoia that led to Watergate, which led to the sudden-death tactics in American politics, which led to special prosecutors and the Clinton impeachment, which, it was looking mighty likely, would lead to unending litigation in South Florida?

At the same time, it was telling to compare this struggle for power with those others. In this instance, we (at least those of us who were not on either side's payroll) were more audience than

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partisans, gawkers more than witnesses. The power being struggled over may have diminished so much that few, if any, saw the value in a passionate position—except the lawyers.

STILL, THE SIDES, MORE DUTIFUL THAN fervent, were drawn. On the one hand, you had those who supported the “good of the country”; on the other, those who were in favor of the “will of the people.”

In general, the “good of the country” point of view aligned with the Bush forces and the “will of the people” belief with the Gore forces. But those alignments were obviously fragile and could at any moment reverse themselves according to where the actual count stood. A hundred votes in either direction, and the status quo “good of the country” candidate became the insurgent “will of the people” candidate.

The “good of the country” position was held not just by Bush partisans but by something that approximated the old idea of the Establishment—wise men (there was a mad search for anyone who could fill this role; Dale Bumpers was suddenly back in the news), the punditocracy (Joe Klein saying Gore was playing “long-shot legal games at the ex-

pense of national stability”; Cokie Roberts, daughter of one of the rougher political chieftains in Louisiana, taking the view that only crybabies challenged elections), Wall Street, editorialists, party stalwarts—which dithered, wrung its hands, and tried to figure out what was good for whom.

This greater-good position seemed to hold that the true imperative was to get things back under control as fast as possible and nearly at all costs, because otherwise some very bad, albeit unspecified, things would happen (the market!). The greater-goodites professed to have little interest in who conceded and who claimed victory, just as long as someone did, and in that order, and soon—the collapse of society was always possible, after all. What was at stake, the greater-goodites said, was the ability to govern (as though governing were usually a smooth-running operation). What was at issue was legitimacy—even honor. The Establishment, awakening from a several-generation nap, sputtered.

The message was, appropriately, and in a sense nostalgically, paternalistic: *We are looking out for you.* The New York Times, at its prissiest, became one

of the leading greater-good voices. Its political grandee, R. W. Apple Jr., allowed “another week” for jockeying, but then, he warned, “no more.” We could not take it any longer than that, he adjured. (Clearly, the *Times* had a problem with the tone of the event—in fact, its own poll soon showed a sanguine and patient public.)

At the same time, the Establishment’s countervailing force, the “will of the people” people, were not without their own naked self-interest. Jesse Jackson almost immediately arrived in West Palm, ready to lead the disenfranchised Jews. And then you had the quickly assembled “Emergency Committee of Concerned Citizens 2000” (emergency? What emergency?), a sixties-ish ad hoc committee (among its members were Joanne Woodward and Paul Newman, Arthur Miller, Gloria Steinem) that was calling for a new vote in Palm Beach County and that had as one of its most prominent co-signers and supporters—and, one would assume, cash contributors—that paragon of integrity the movie producer Harvey Weinstein.

AND, OF COURSE, YOU HAD THE UNCERTAIN position of the media, which was (a)



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highly culpable in this whole mess, (b) looking ridiculous in the face of it, and (c) benefiting hugely from the ratings rise caused by it.

It was a nervous time. It would be bad, after all, if it turned out that the media had caused the downfall of the republic. And might it be the media's bollixing of the election that helped cause the market to swoon, taking its largest toll on media shares themselves? (In an interesting sidelight, reporters were suddenly killing two birds with one stone, seeking not only political comment but stock-market analysis from Jon Corzine, the senator-elect from Goldman Sachs.)

The media seemed generally unsure whether to treat this overtime period as just an extension of the election—that is, in relatively civic-minded, generally bland Campaign 2000 terms—or to see it as a different sort of opportunity. Could the dispute rise to O.J. and Monica levels? At what point did this become a really delicious spectacle? And how would you stage it? To the degree that you could log every vote as it came in, you were obviously on your way to creating quite a programming juggernaut—the white Bronco of elections.

Momentarily chastened anchors soon seemed to be licking their lips: Possibly this might be a bigger story than impeachment, said Tim Russert.

Such a spectacle—or whether this could be turned into a properly flamboyant, appropriately freak-show-ish media spectacle—depended on how it played to the audience. We citizens, it seemed, had

least interesting, least spontaneous, most cynical political campaigns of modern times had suddenly become an ad-libbed free-for-all, a genuine real thing, holding virtually everyone at the edge of his seat. Teenagers were suddenly interested in politics.

How long could this last before it became politics as usual—just another re-

"You had the uncertain position of the media, which was (a) highly culpable in this whole mess, (b) looking ridiculous in the face of it, (c) benefiting hugely from the ratings rise caused by it."

two clearly overlapping and sometimes conflicting roles, as voters and as audience—disenfranchised on the one hand, re-enfranchised, or at least entertained, on the other.

Indeed, was this anxiety we were feeling as we stared into the collapse of a host of civics-class and anchor-man verities? Or were we into it? Might we even want it to go on weeks longer (after all, what's the rush)? One of the

mote fight among impersonal disconnected fellows?

SOME OF US, THOUGH—GRANTED, WE MAY be throwbacks—started to see this as a different sort of politics, a pre-media kind of politics, rougher, darker, truer.

This was, possibly, *real* political drama. Of course, since there hadn't been any such real drama (as distinguished from Monica) in numerous generations,

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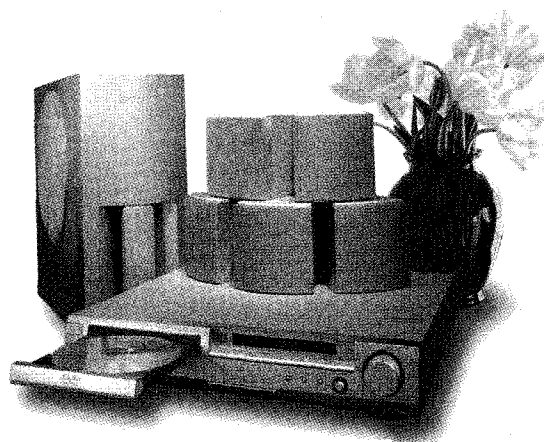
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it was hard to know. But it did seem, in some fiftieslike take-the-measure-of-the-man way, some *Advise and Consent*, *Best Man*-ish tradition, that what we had here was a test of mettle with the prospect of seeing some able political strategy and skulduggery in action, and even some real emotional comeuppance (W. was definitely looking the worse for wear). This was theater. Admit it: This was cool.

Obviously, there was no denying that the setting was great. South Florida not only is the most demographically churning area of the country (and now the Cubans, blacks, Jews, Haitians were joined by a thousand political operatives) but may well be the least tethered to the American sense of voting ritual and propriety (there was, at numerous magazines and newspapers last week, a debate about the appropriateness of calling South Florida a banana republic—was this a racist description, even though it might be an accurate one? The notion of death squads in South Florida was, mostly, an impermissible joke).

And there was comedy. You can't do better than Jews for Buchanan.

The confrontation benefited, too, from the removal of the leaden principals from center stage. It was better as a war of lieutenants (elevated by the rented gravitas of James Baker and Warren Christopher—are they working on their hourly rates? Do you have that kind of discussion with David Boies—or do we understand this is all contingent?), with the real standoff between official seconds, Baker looking vastly older than when we last saw him eight years ago, and Bill Daley, threatening, impervious, bullheaded (just like his father—but much more in control of himself).

One wondered whether Baker (or Bush through Baker) was at a disadvantage here. After all, what did he have to prove—or win? He had been all things he could be in two Republican administrations. What could Bush Redux offer him? Bill Daley, on the other hand, could really make his bones. If he pulled this off, he'd be the most potent force in the Democratic Party, the true kingmaker his father always hoped to be.

Each would certainly be calling in and marshaling every bit of influence that could be had in the municipal offices of Miami-Dade, Palm Beach, and Broward counties. (BUSH CAMP FEARS DEM PLOT TO SWING ELECTION, said the *New York Post*. Duh.) Politics had not been this local, this protean, this naked, in three generations. Such hand-to-hand combat could reinvigorate the profession.

But, perhaps most interesting of all,

what you had was the rarest thing in American public life: a psychological drama.

The last man standing would win this. He would be defeated not by votes but by how well he could tolerate not just world-class, presidential-caliber anxiety but the constantly changing vectors of his own self-image—was he thief, hero, spoiler, contender, schnook? We would see who had the stronger stomach.

Could this even be a worthy test of something?

The outcome of the vote wasn't what held our attention. Rather, it was the chance to see these guys handle themselves. (In that regard, the big Band-Aid that suddenly appeared on W's face was an odd note; and, inquiring minds want

a burden on Bush as on Gore. Even though the Establishment is a relic, there are many men, prigs by nature, in either party who fancy themselves a suitable part of it. Their counsel would invariably be: Don't go there.

My own sense is that Warren Christopher would be a danger to Gore in this regard—that at any moment he could turn back from his role as advocate into his preferred role as cautious wise man. Baker, who on the Sunday shows has approached hysteria, does not have such pretenses (indeed, he must be thinking he better not lose a second election for the Bushes).

Now, in theory, the reward here for the candidate who does the right thing is the possibility of a future career. In an

"Bill Daley could really make his bones. If he pulled this off, he'd be the most potent force in the Democratic Party, the true kingmaker his father always hoped to be."

to know, who was the brains behind the Gore touch-football tableau?)

Two points to Gore for his early-evening face-the-cameras, lets-meet-and-resolve-this-thing offer. One point to Bush for jumping into action, and making the 90-minute drive from his ranch to Austin, to counter the offer—and managing to do it in prime time.

We were all up to speed on the play-book of options.

Foremost among the considerations was each side's confidence in the outcome. If you pushed this to the farthest point and won, that was one thing; if you pushed it to the farthest point and lost, then you were history's joke—or worse, its failed usurper. You had to know: Could you steal it? Could you depend on your people to steal it? Could you depend on the recount churn to put you over? Could you rely on career Army officers to send in their ballots and the rank and file to be less diligent? Should you risk your future and self-esteem on what might or might not happen in a courtroom?

And then for how long could you bear up under it? Not just the uncertainty but all the people calling you up.

Almost everyone, beyond those on your payroll or those who wanted to be on your payroll, was undoubtedly advising you to fold or to be prepared to fold your hand—such advice would be as big

ordinary election, a second shot would never be possible. Political careers in the short-memory media age are situational. You get nominated to run if sun and moon align and the limelight gets to be yours at the exact moment when you need such light—you don't earn or merit a nomination.

The idea of an opposition leader, even an opposition-leader-in-waiting, a Nixon or Stevenson or Kennedy brother, lost meaning long ago. (Bush Jr. was not in this lineage; he was just, situationally, the guy who could raise money when he needed to.) And it is not at all clear that such a thing, such a role, could exist now. But that's the offer. If you concede before you're turned into a fool or a menace, you will be the leader of the opposition. You will gain a legitimacy that will make you the presumptive and even in some ways the real president. Whereas whoever becomes president will be a symbol of all kinds of dirty stuff. But then again, it may not even matter who does the right thing. Likely, you can do the wrong thing, or the long, drawn-out, overlitigated, stamping-foot thing, and still be in business. No matter what, the swords are already drawn.

And the punch line written: We'll be doing this all over again—right from the beginning. ■

E-mail: michael@burnrate.com

holiday

gifts

THERE ARE SO MANY THINGS Ben Stiller wants for Hanukkah, but please, no tchotchkes. "I hate presents that have no purpose in life," he says via cell phone from a zinc mine in Ogdenburg, New Jersey, where he's filming *Zoolander*, "like those little bookend-type things that aren't actually heavy enough to *be* bookends." So, what to give the man who not only has a box-office smash with *Meet the Parents*, but is also booked for the foreseeable future? "I would really, *really* love a free airplane," he says. "Not a Cessna. A G7 or G10, or the highest G available. I'd also like a Greenwich Village apartment with about 12,000 square feet of space." Until these needs can be met, Stiller will be finishing up *Zoolander*—which he co-wrote, directed, produced, and stars in. "I love being back here," he says. "It's nice to be back in touch with my roots, which are on Riverside Drive. I remember being taken to Macy's to meet Santa Claus"—a scene he reenacted in this photo shoot, with mixed results—"and then going home and lighting the Hanukkah candles. Since my birthday is in late November, the whole thing basically became about toys. Later on, I realized the true meaning of the holidays, which is stressing out about how much to spend on your business manager's gift." DEREK DE KOFF



PHOTOGRAPH BY FRANK W. OCKENFELS 3

Stylist: Timothy Reukauf; prop stylist: Richie Owings; grooming: John Caruso.

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1. Embroidered wool **GLOVES** are \$29 at United Colors of Benetton stores.

2. Faux-ostrich embossed leather **COIN PURSE** is \$38 at Henri Bendel (712 Fifth Avenue, near 56th Street; 212-247-1100).

3. Multifunction, multi-time-zone chronograph **WATCH** is \$125 at Nautica (216 Columbus Avenue, at 70th Street; 212-496-0933).

4. Lizard-skin **BUSINESS-CARD CASE** is \$200 at Calvin Klein (654 Madison Avenue, at 60th Street; 212-292-9000).

5. Ceramic **BUD VASE** is \$26 at Jonathan Adler (465 Broome Street; 212-941-8950).

6. Leather-bound **TRAVEL JOURNALS** are \$60 each at Cole Haan (667 Madison Avenue, at 61st Street; 212-421-8440; and 620 Fifth Avenue, at 50th Street; 212-765-9747).

7. A pair of hand-painted **CANDLES** is \$14.50 at the Studio Museum in Harlem Store (144 West 125th Street; 212-864-4500).

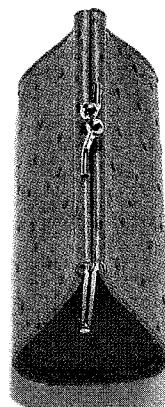
8. Double-wrap python **BELT** is \$250 at Giorgio Armani (760 Madison Avenue, at 65th Street; 212-988-9191).

9. Tin of Ambient Eau de Parfum solid **ROOM FRAGRANCE** is \$25 at Helmut Lang (81 Greene Street; 212-334-3921).

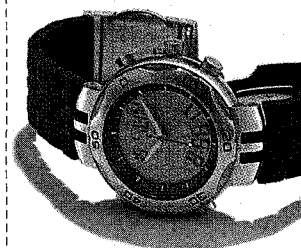
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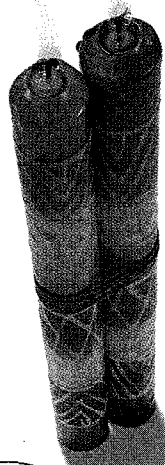
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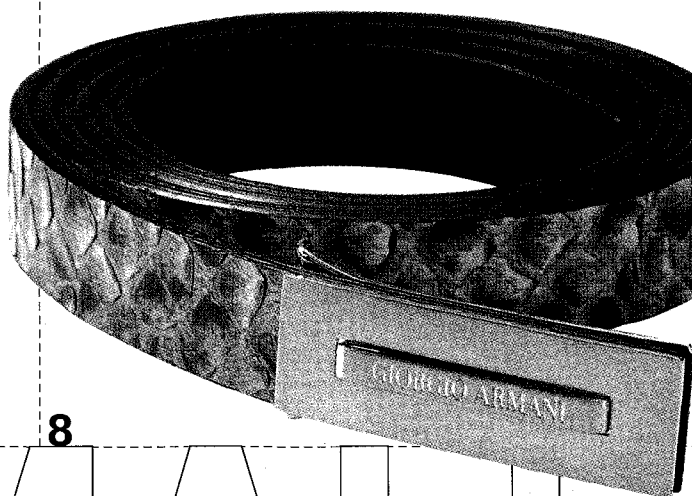
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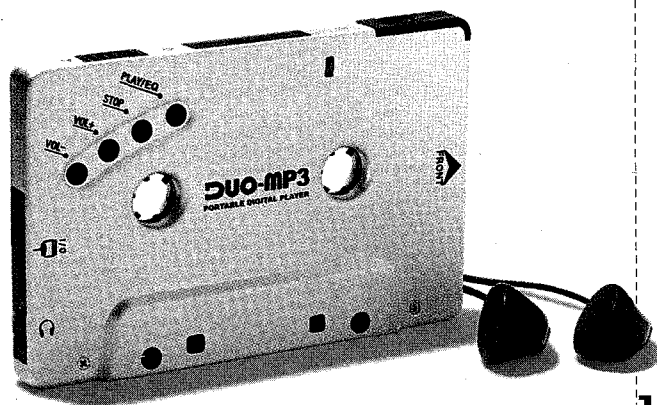


SMALL WORLD

You know what they say about good things and packaging. These stylish stocking-stuffers are designed to provoke outsize outbursts of gratitude from their recipients. By Ruth J. Katz

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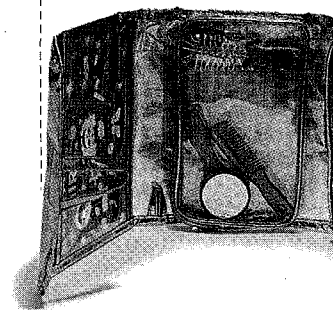
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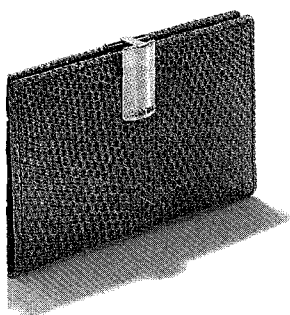


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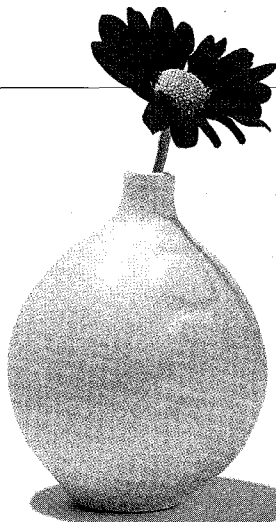


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10. Magz magnetic **CONSTRUCTION TOY** is \$15.75 at Dinosaur Hill (306 East 9th Street; 212-473-5850).

11. Girl Tech **PASSWORD PHONE** is \$40 at Big Fun (636 Hudson Street; 212-414-4138).

12. Micro-mini red-plaid **UMBRELLA** is \$75 at Burberry (9 East 57th Street; 212-371-5010).

13. Battery-operated Time Machine Power **TOOTHBRUSH** is \$39.95 at FAO Schwarz (767 Fifth Avenue, at 58th Street; 212-644-9400).

14. Digisette Duo **MP3 PLAYER** that adapts for use in tape decks is \$269 at FAO Schwarz.

15. The new Must de Cartier **PERFUMES** for men and women are \$95 for 25 ml. at Cartier (711 Fifth Avenue, near 55th Street, 212-446-3459; and at Trump Tower, 725 Fifth Avenue, near 56th Street, 212-308-0843).

16. Girl's **TOILETRY KIT** is \$12.50 at Old Navy stores.

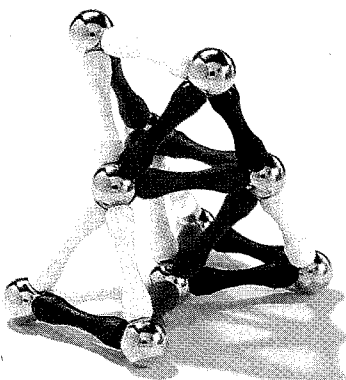
17. Alberta Ferretti **CHAIN-LINK BELT** is \$160 at Saks Fifth Avenue.

18. Leather **POST-IT CASES** are \$125 each at Hermès (691 Madison Avenue, at 62nd Street; 212-751-3181).

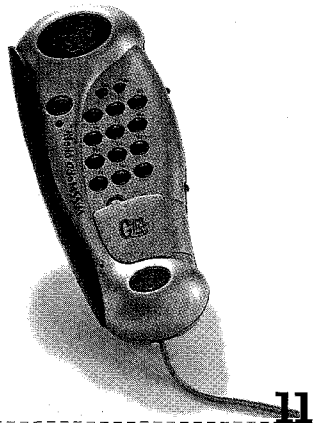
19. Egg-shaped **DIGITAL CLOCKS** are \$12 each at the Terence Conran Shop (407 East 59th Street; 212-755-9079).



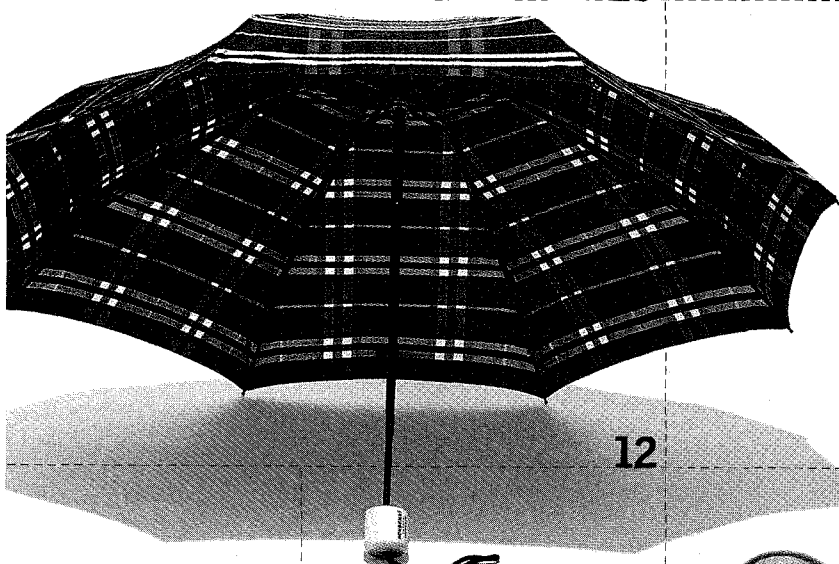
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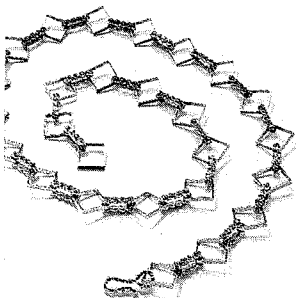
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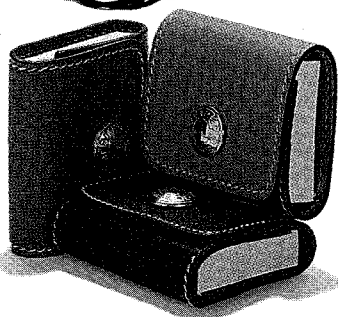
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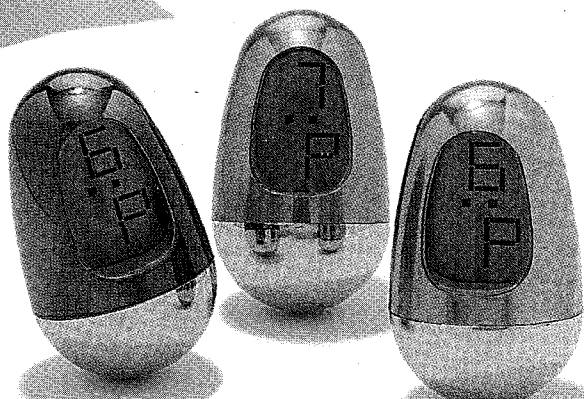
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19

20. A set of four L'Artisan Parfumeur **SACHETS** is \$30 at Barneys New York.

21. **ZESTER** is \$9.99 at Gracious Home (1220 Third Avenue, near 70th Street; 212-517-6300; and 1992 Broadway, at 67th Street, 212-579-9957).

22. Oilcloth **BABY BIBS** are \$7 each at Hudson Dry Goods (873 Broadway, near 18th Street, 212-228-7143; and 112 West 72nd Street, 212-579-7397).

23. Elsa Peretti sterling-silver **RAZOR** is \$325 exclusively at Tiffany & Co. (727 Fifth Avenue, at 56th Street; 212-755-8000).

24. MaxMara **GLASSES** are \$190 at MaxMara (813 Madison Avenue, at 68th Street; 212-879-6100).

25. **SALT CELLAR** is \$30 at the Wedding List (29 East 73rd Street; 212-988-6166).

26. J.Crew peppermint **SOAP** is \$8 at J.Crew stores.

27. Estée Lauder **PERFUME COMPACT** is \$150 at Bergdorf Goodman.

28. Erickson Beamon rhinestone **NECKLACE** is \$265 at Barneys Co-op (236 West 18th Street; 212-593-7800).

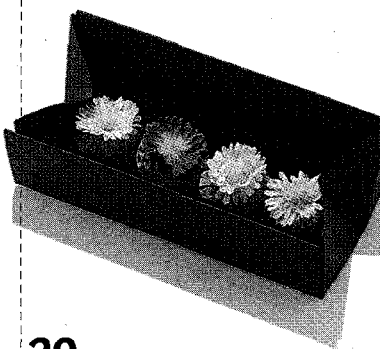
29. **PURSE** is \$315 at Bloomingdale's, Moschino (803 Madison Avenue, near 67th Street; 212-639-9600), and Saks Fifth Avenue.

30. E & M **SHOT GLASSES** are \$27 each at Barneys New York.

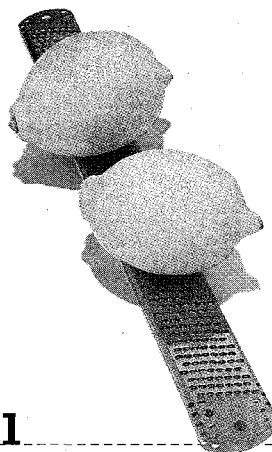
31. A set of twelve pairs of rainbow-colored **PARTY CHOPSTICKS** is \$24 at the MOMA Design Shop (44 West 53rd Street; 212-767-1050).

32. **COIN PURSE** is \$85 at Anya Hindmarch (29 East 60th Street; 212-750-3974).

33. C'est Duo super-stretchy, crinkle-pleated polyester **SHIRTS** in a selection of colors are \$79 each at Yaso (62 Grand Street; 212-941-8506).



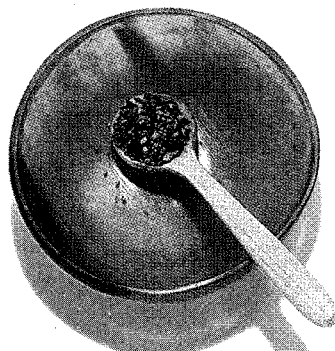
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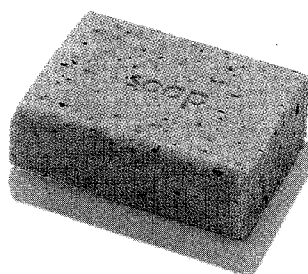
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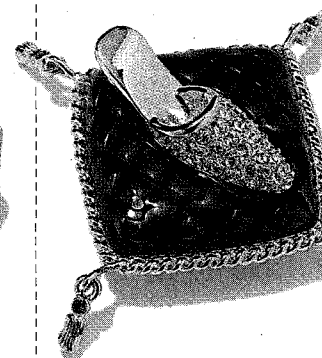
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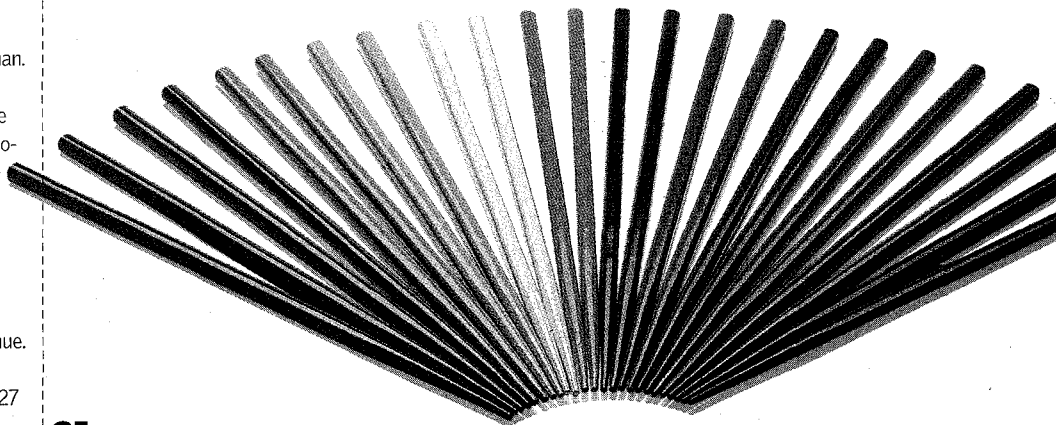
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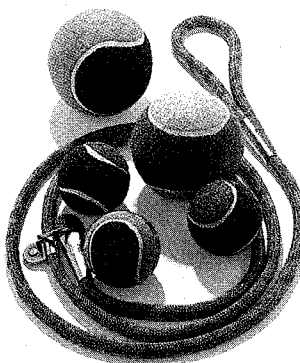
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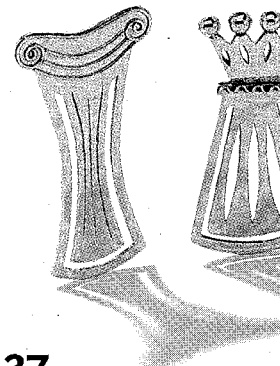
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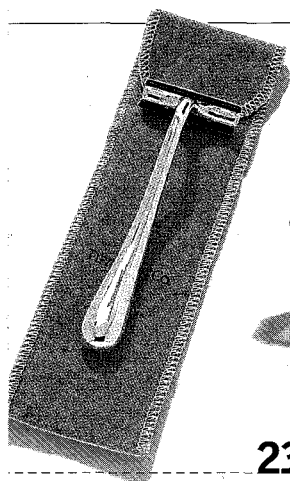
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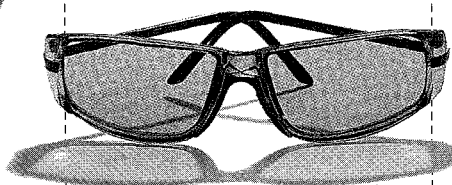
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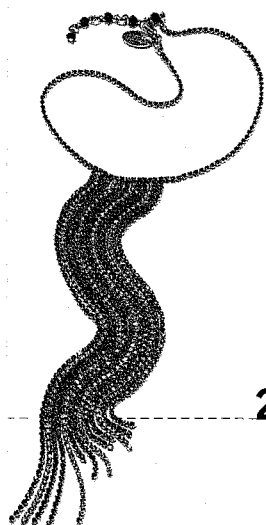
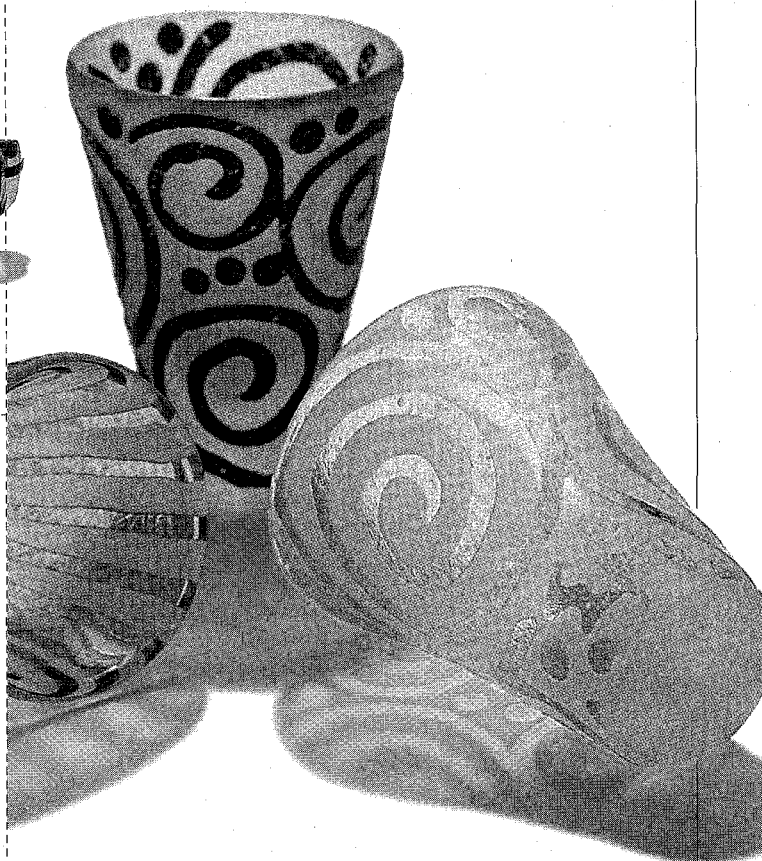
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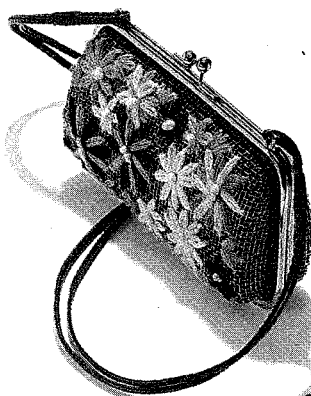
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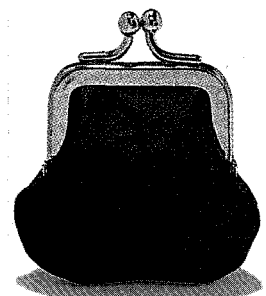
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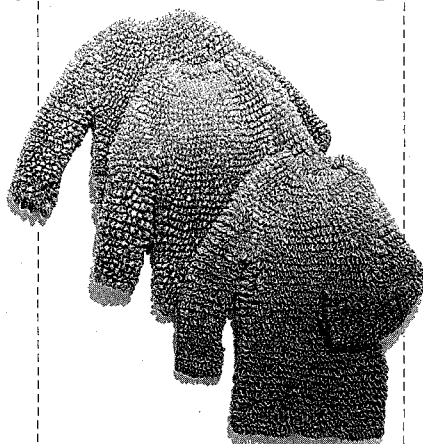
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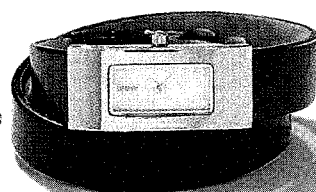
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34. DKNY Time **WATCH** is \$95 at Lord & Taylor.

35. Chic Doggie by Corey's **DOG SCARF** is \$45 at Zitomer's Z-Spot (965 Madison Avenue, near 76th Street; 212-472-4960). **LAPDOGS** are free at Bide-a-Wee (410 East 38th Street; 212-532-4455).

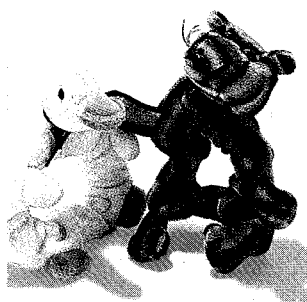
36. K-9 Sport for Eddie Bauer **LEASH** is \$22 and a tube of **TENNIS BALLS** for dogs is \$7.50 at Eddie Bauer stores. Red Rover Brand balls are \$6 each at Paul Smith (108 Fifth Avenue; 212-627-9770).

37. Silver **BOOKMARKS** are \$32.50 each from God's Love We Deliver (www.glwd.com; 800-889-6515).

38. Velour **SCRUNCHIES** are \$2.99 each at Cosmetics Plus stores.

39. Fruity **BODY LOTIONS** are \$9 each at Le Gamin Maison (114 West Houston Street; 646-654-6685).

40. **THANK-YOU NOTES** are \$5.50 for a pack of twelve at GapKids stores.



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1

YOU'VE GOT NAME

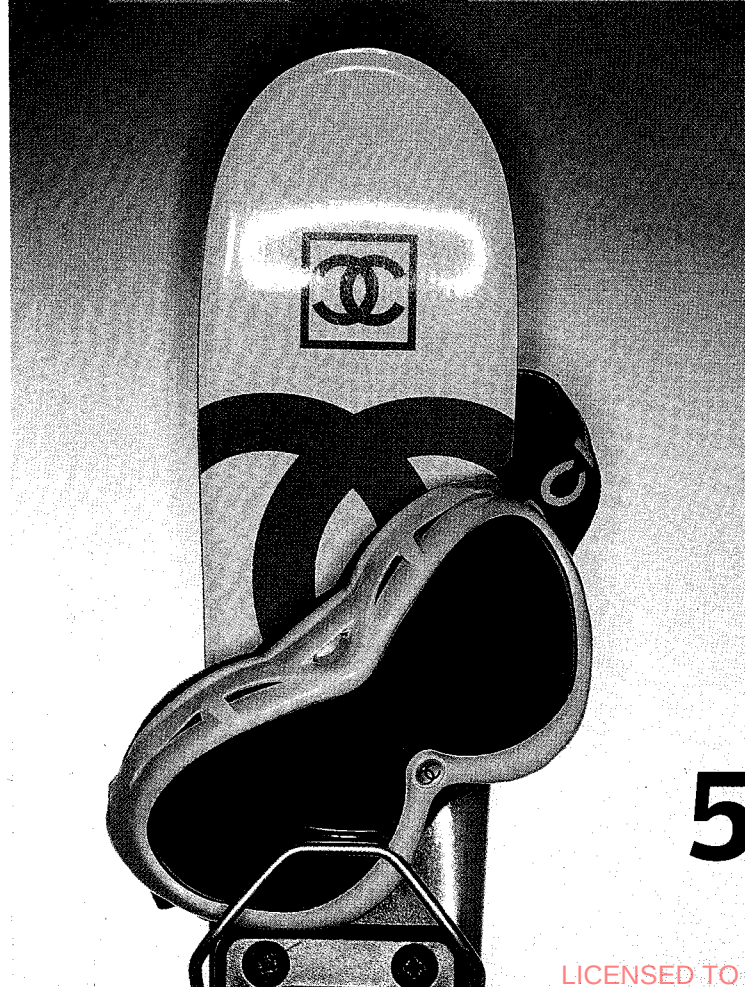
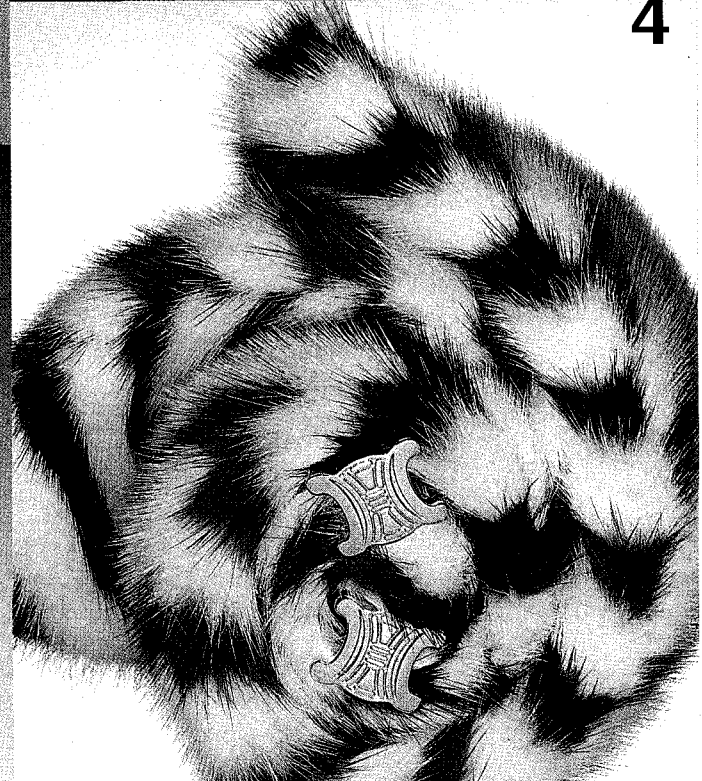
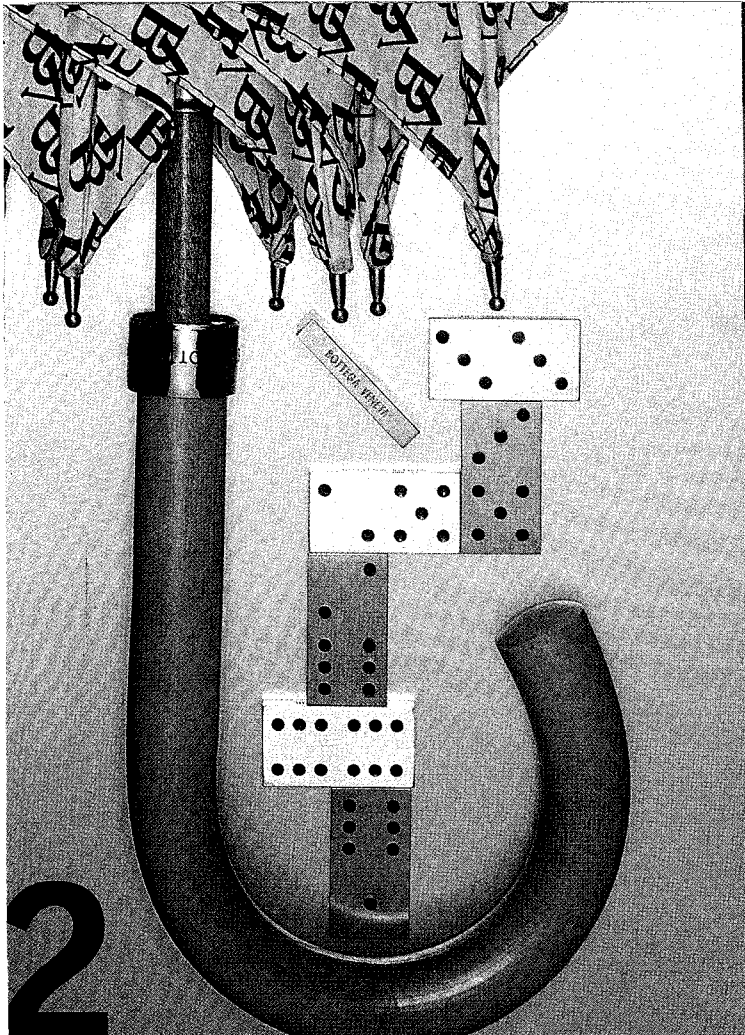
In which we prove there's
something to please the label lover
on your list, whether you're
making a killing or getting
killed in the market.

By Shyama Patel

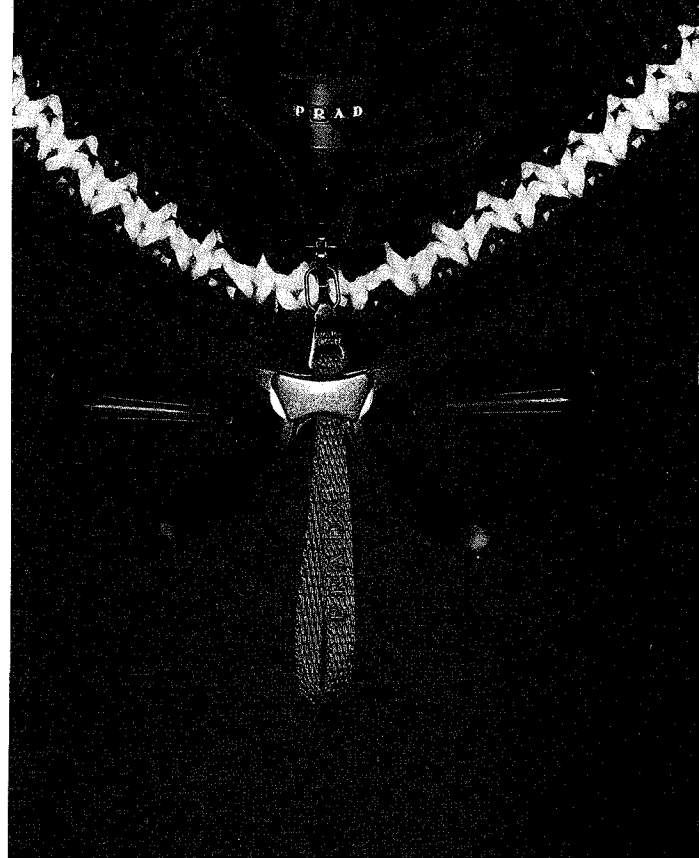
1. Silk **HANDBAG** is \$935 and
HEADBAND is \$85 at Fendi (720
Fifth Avenue, at 86th Street, 212
767-0100). Bag is also at Barneys
New York and Bloomingdale's.

PHOTOGRAPHED BY RICHARD PIERCE

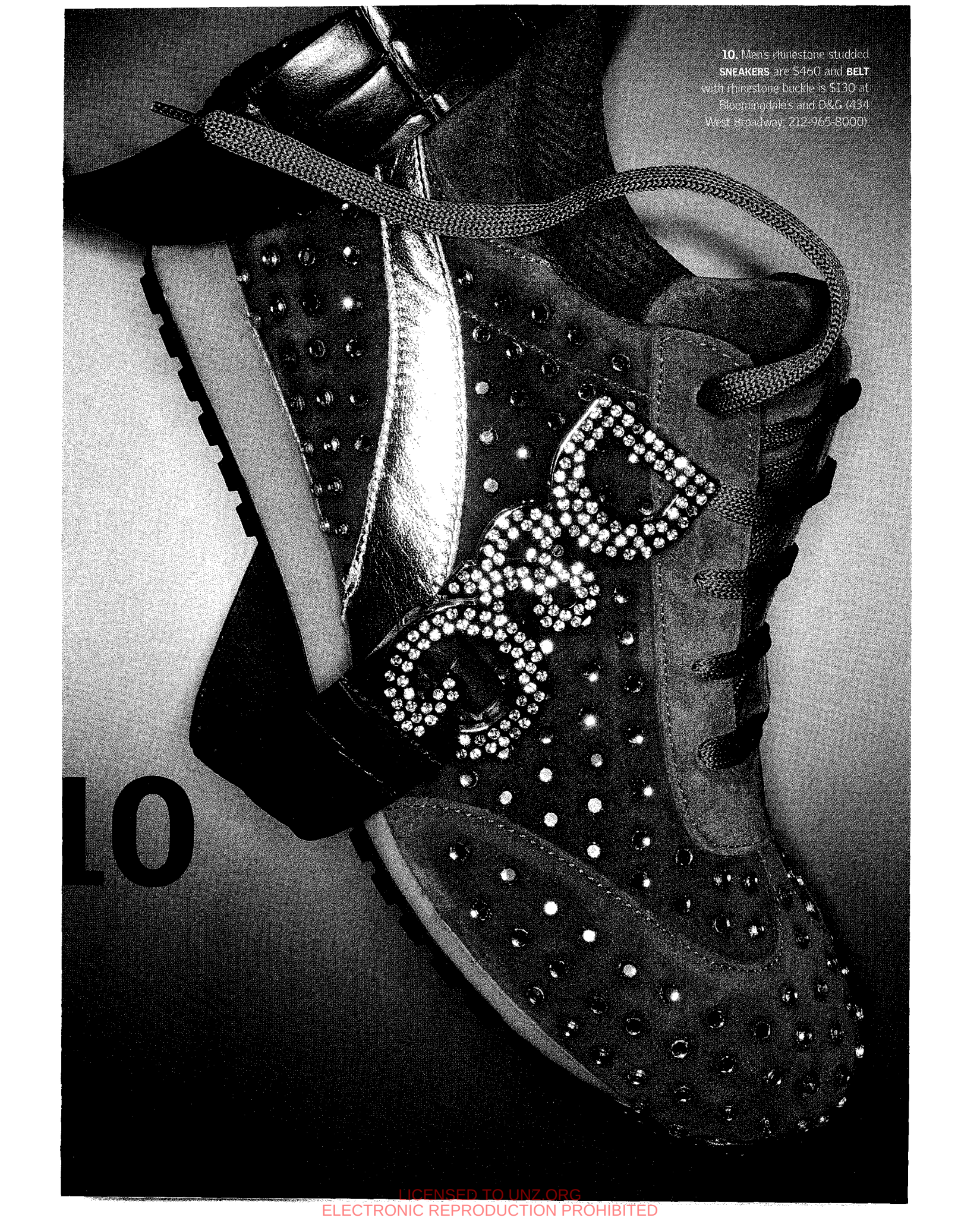
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2. Gold-plated **DOMINOES** are \$800 and **UMBRELLA** is \$160 at Bottega Veneta (635 Madison Avenue, near 59th Street, 212-371-5511; and 108 Wooster Street, 212-334-4891). 3. Men's leather **CAMERA CASE** is \$850 and women's leather **DRIVING GLOVES** are \$275 at Louis Vuitton (49 East 57th Street, 212-371-6111; and 116 Greene Street, 212-274-9090). 4. Mink **STOLE** is \$1,750 and gold-plated **EARRINGS** are \$75 at Celine (667 Madison Avenue, at 61st Street; 212-486-9700). 5. **SKI BOARDS** are \$490 and **SKI GOGGLES** are \$110 at Bloomingdale's and Chanel (15 East 57th Street; 212-355-5050).



6. Men's wool **SKI SWEATER** is \$700 and **SUNGLASSES** are \$175 at select Prada stores (724 Fifth Avenue, near 56th Street, 212-664-0010; and 116 Wooster Street, 212-925-2221). **7.** Mongolian-lamb **BOA** is \$960 and **WALLET** is \$180 at Christian Dior (19 East 57th Street; 212-931-2200). **8.** Tom Ford for Gucci women's belted **COAT** is \$2,530; and tiger-head **BELTS** alone are from \$210, at Gucci (685 Fifth Avenue, at 54th Street; 212-826-2600). Coat is also at Saks Fifth Avenue. **9.** **GARMENT BAG** is \$1,500 and leather **CUFF** is \$165 at Salvatore Ferragamo (661 Fifth Avenue, near 53rd Street; 212-759-3822).



10. Men's rhinestone studded
SNEAKERS are \$460 and BELT
with rhinestone buckle is \$130 at
Bloomingdale's and D&G (434
West Broadway, 212-965-8000).

10

JUST SAY SNOW

For the adventurer in your circle, nothing excites like
the most advanced snowboard, the slickest ski. Plus some
equally cool gear for those other sports. By Toby Cecchini

Made from a new wood created
by splicing the genes of aspen,
bamboo, and balsam trees (how
radical is that?), the GNU Altered
Genetics **SNOWBOARD** is \$500 at
Blades stores and Princeton Ski
Shops (21 East 22nd Street;
212-228-4400); Burton Contour
01 **BINDINGS** are \$129.99.

LIFE Uomo **SKI HAT**
is \$39 at Moschino.

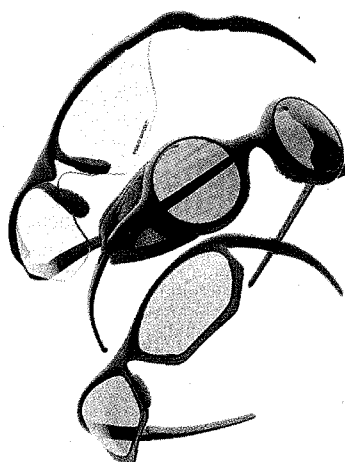
Armani **SPORT WATCH** is \$150 at
Emporio Armani (110 Fifth
Avenue, at 16th Street, 212-727-
3240; and 601 Madison Avenue,
near 57th Street, 212-317-0800).

PHOTOGRAPHED BY NEDJELJKO MATURA

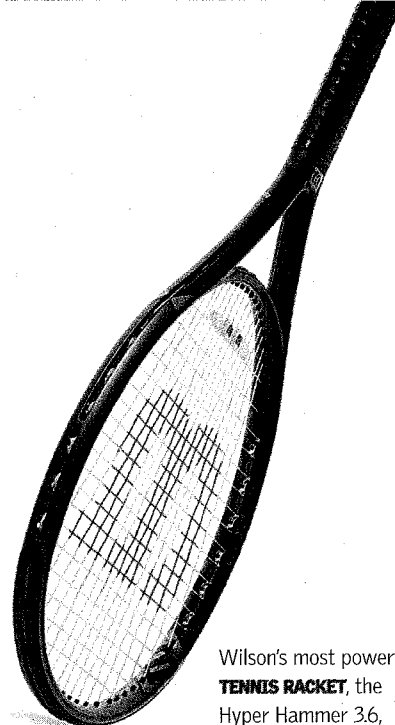
Designed for maximum shock absorption, the Salomon Pilot 10 **SKIS** are \$1,199 at Princeton Ski Shops (21 East 22nd Street; 212-228-4400).



RLX Polo Sport **SUNGLASSES** are, from top, \$130, \$120, and \$125 at Polo Sport (888 Madison Avenue, at 72nd Street; 212-434-8000).



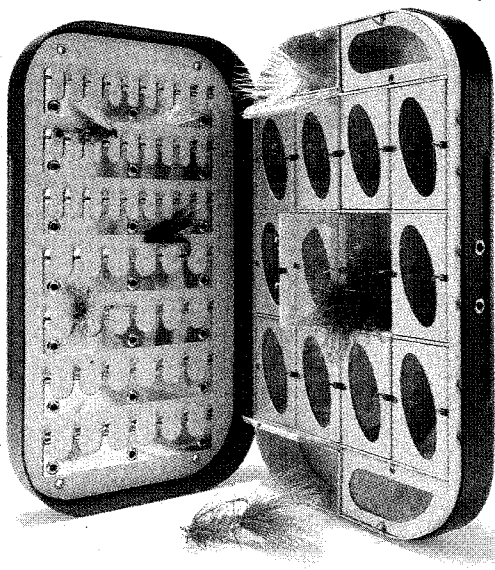
Wilson's most powerful **TENNIS RACKET**, the Hyper Hammer 3.6, is \$279.99 at Powers Court (132 West 24th Street).



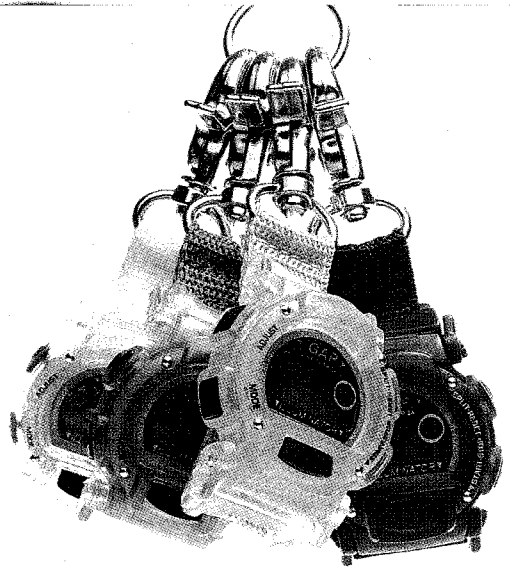
Patagonia **FISHING VEST**, with a built-in knapsack, is \$190 at Paragon Sporting Goods (867 Broadway, at 18th Street; 212-255-8036).



Salomon Zoom adjustable children's **IN-LINE SKATES** are \$99 at Peck & Goodie (917 Eighth Avenue, near 54th Street; 212-246-6123).



Okuma aluminum **FLY BOX**, based on a century-old English design, is \$32.99 at Paragon Sporting Goods (867 Broadway, at 18th Street; 212-255-8036).



Candy-colored Chronograph **KEY-CHAIN WATCHES** are \$8.50 each at GapKids.



The original 1972 Schwinn Apple Krate **CHILDREN'S BICYCLE** with coaster brake is \$439 at Frank's Bike Shop (533 Grand Street; 212-533-6332).

PGA-approved Callaway Big Bertha Hawk Eye VFT **TITANIUM DRIVER** and Taylor Made 300 Ti Series **FAIRWAY WOODS DRIVER** are \$400 each at Richard Metz Golf (425 Madison Avenue, at 49th Street, third floor; 212-759-6940).



Stars and Stripes Ebonite Magnum polyester **BOWLING BALL** is \$74.99 at Paragon Sporting Goods (867 Broadway, at 18th Street; 212-255-8036).



Tony Hawk **SKATEBOARD SHOE**, with built-in cushioning pads, is \$99.99 at Blades stores.



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THE GLITTERATI

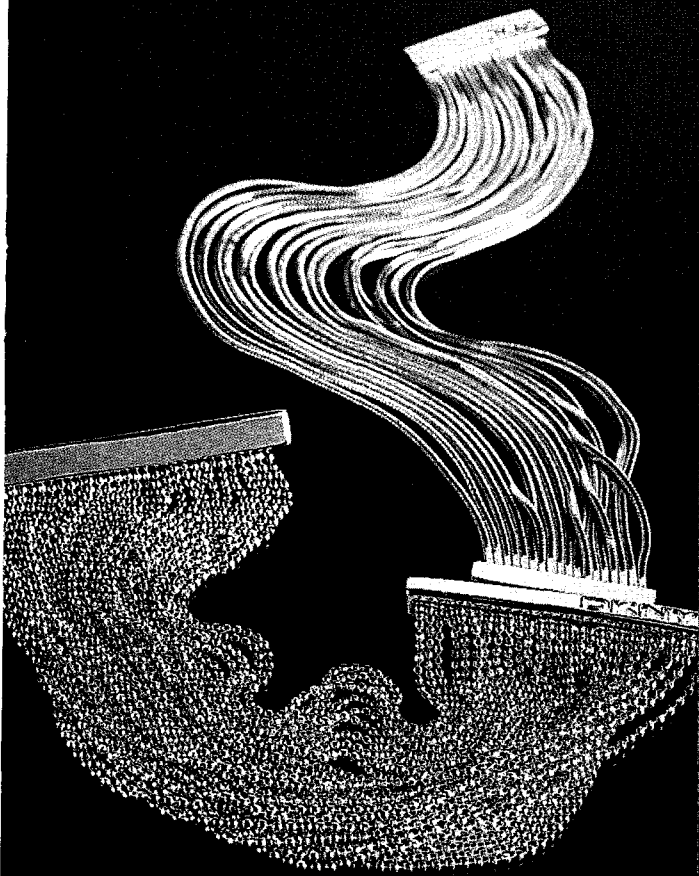
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Spring for these sparklers or go for the gold and you can't go wrong. Then again, some of the season's stunning bijous are made of paper, porcelain—even plastic. By Ruth J. Katz

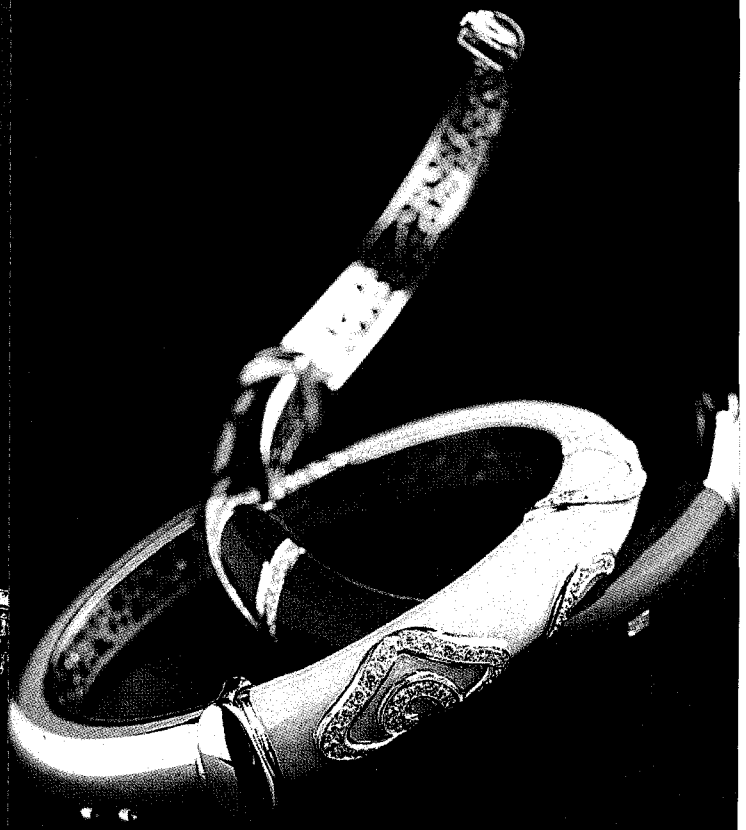


1. Diamond-and-platinum BRACELET is \$60,000 at Harry Winston (718 Fifth Avenue, at 56th Street; 212-245-2000). 2. DKNY gold-toned BRACELETS are \$65 (front) and \$48 (back) at DKNY (655 Madison Avenue, at 60th Street; 212-223-3569). Bracelet in front is also at Lord & Taylor; bracelet in back is also at Macy's. 3. La Nouvelle Bague 18-karat-white-gold, enamel, and diamond I Fiori BANGLES are \$4,495 (yellow) and \$3,181 (deep vermillion) at Cellini (509 Madison Avenue, near 53rd Street, 212-888-0505; and at the Waldorf-Astoria, 301 Park Avenue, at 50th Street, 212-751-9824). 4. Silver-plated Clic-Clac H BANGLE is \$435 at Hermès. 5. 18-karat-white-gold men's Streamerica BRACELET is \$3,500 at Tiffany & Co.

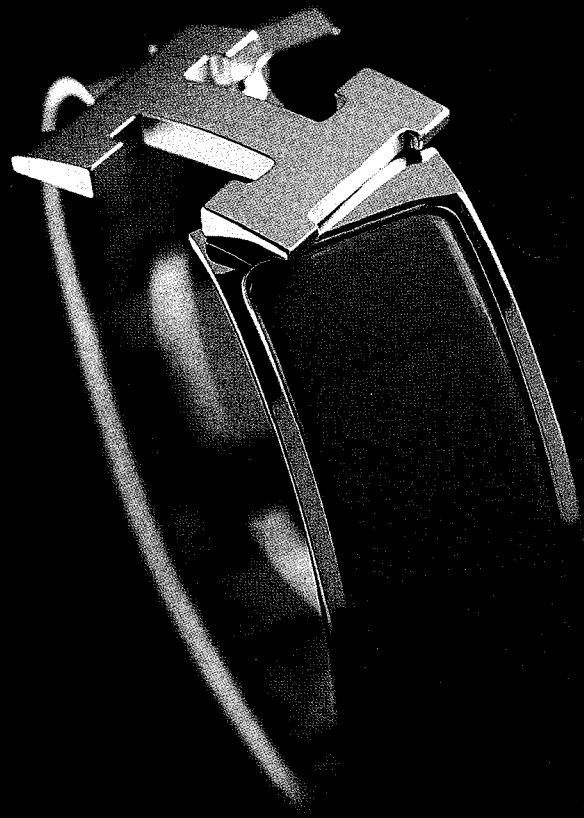
PHOTOGRAPHED BY MICHAEL GRIMM



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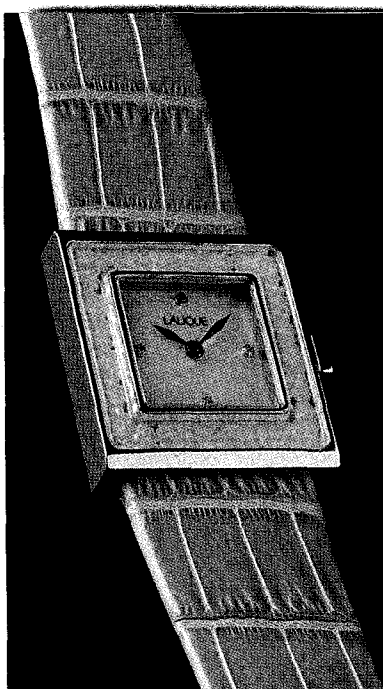
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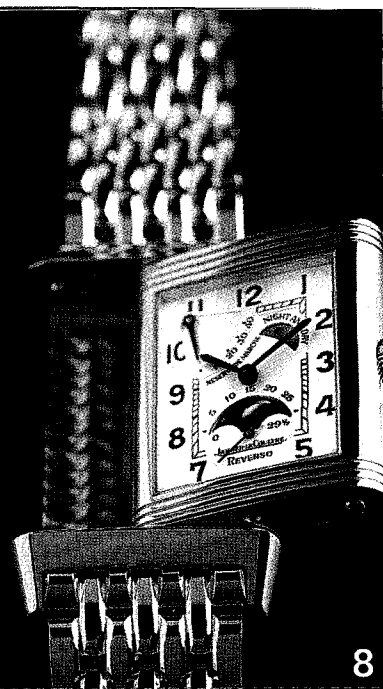
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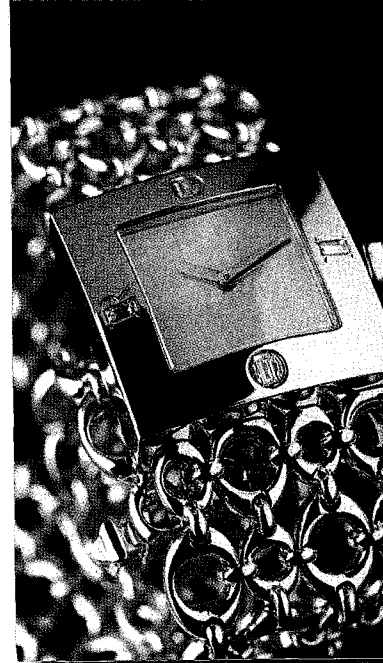
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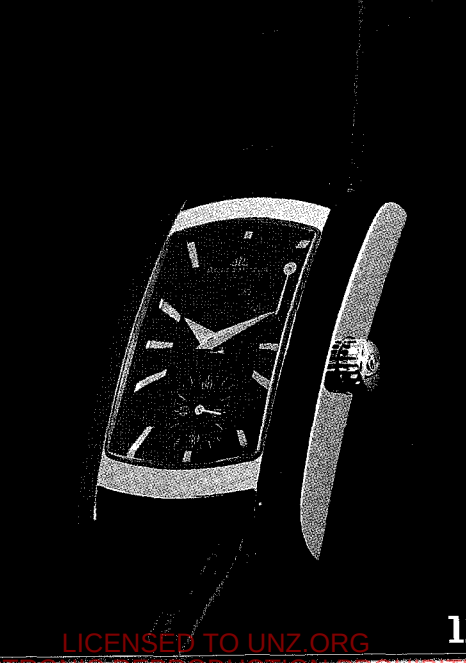
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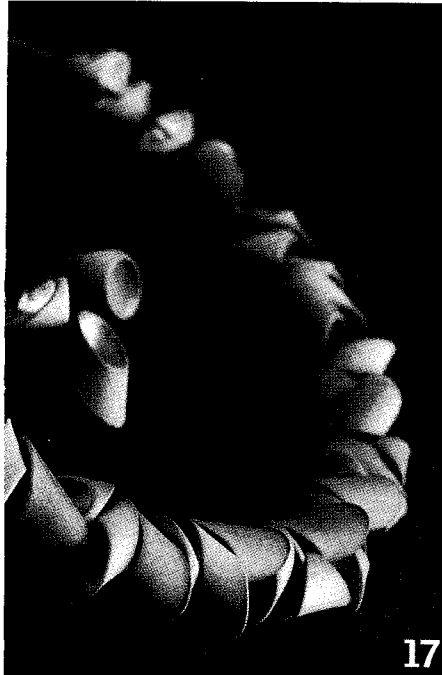
6. Crystal-and-mother-of-pearl Edition 2001 WOMEN'S WATCH is \$2,300 at Lalique (712 Madison Avenue, near 63rd Street; 212-355-6550). 7. Stainless-steel Rettangolo MEN'S WATCH is \$3,400 at Bulgari (730 Fifth Avenue, near 57th Street, 212-315-9700; and 783 Madison Avenue, near 66th Street, 212-717-2300). 8. Jaeger-LeCoultre 18-karat-rose-gold Reverso Sun Moon MEN'S WATCH is \$18,350 at Cellini stores and Tourneau stores. 9. Coach stainless-steel Metropolitan WOMEN'S WATCH is \$450 at Bloomingdale's and select Coach stores. 10. Locman Diamond Aluminum UNISEX WATCH is \$1,490 at Bergdorf Goodman. 11. Festina brushed-steel All Endurance MEN'S WATCH is \$195 at Chalano Jewelers (608 Fifth Avenue, near 49th Street; 212-664-0623). 12. Victoire de Castellane 18-karat-gold-and-diamond WOMEN'S WATCH is \$11,470 at Dior Joallerie (17 East 57th Street; 212-207-8448). 13. Baume & Mercier 18-karat-white-gold Hampton Milleis Power-Reserve MEN'S WATCH is \$4,900 at Saks Fifth Avenue and Tourneau stores. 14. Raymond Weil stainless-steel, mother-of-pearl, and diamond Tosca WOMEN'S WATCH is \$2,350 at Bloomingdale's, Saks Fifth Avenue, and Tourneau stores. 15. Stainless-steel-and-sterling-silver Thoroughbred WOMEN'S WATCH with diamonds and sapphires is \$4,400 at David Yurman (729 Madison Avenue, at 64th Street; 212-752-4255).

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16. Marie-Hélène de Taillac 22-karat-gold CHOKER is \$1,395 at Barneys New York. 17. Piet Stockman for Niessing porcelain-bead CHOKER is \$1,625 at Stuart Moore (128 Prince Street; 212-941-1023). 18. Cara Croninger polyester-resin Slice BRACELETS are \$70 each at Julie: Artisans' Gallery (762 Madison Avenue, near 66th Street; 212-717-5959). 19. 18-karat-white-gold, -black-gold, and diamond RING is \$7,500 at Cartier stores. 20. Kiwon Wang sterling-silver-and-pearl BANGLE is \$250 at Aaro Studio (526 West 26th Street, Suite 704; 212-229-9332). 21. 18-karat-gold-and-diamond Golden Beads RING is \$990 at H. Stern Jewelers (645 Fifth Avenue, at 51st Street; 212-688-0300). 22. Nel Linssen paper-disk NECKLACE is \$590 at Charon Kransen Arts (357 West 19th Street, Suite 2E; 212-627-5073; by appointment only). 23. Axel Russmeyer glass-bead NECKLACE is \$3,995 at Takashimaya (693 Fifth Avenue, near 54th Street; 212-350-0100). 24. Marbled plastic CUFF LINKS are \$30 at Brooks Brothers stores. 25. Dean Harris 14-karat-gold-and-citrine EARRINGS are \$460 at Kirna Zabête (96 Greene Street; 212-941-9656).



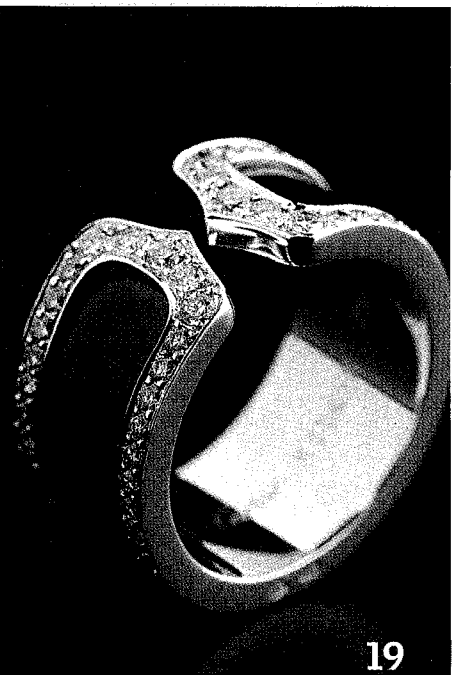
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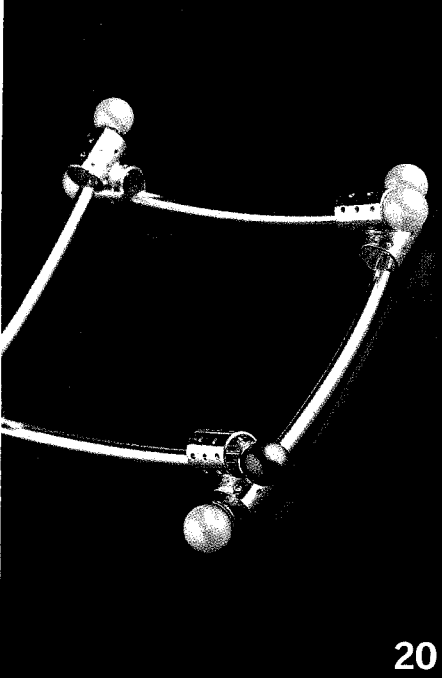
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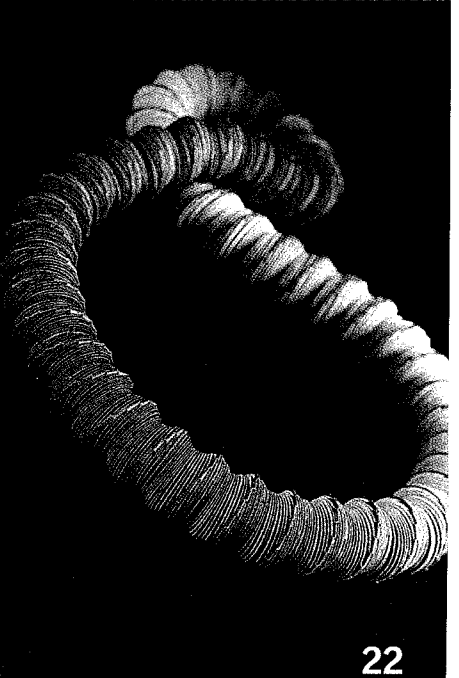
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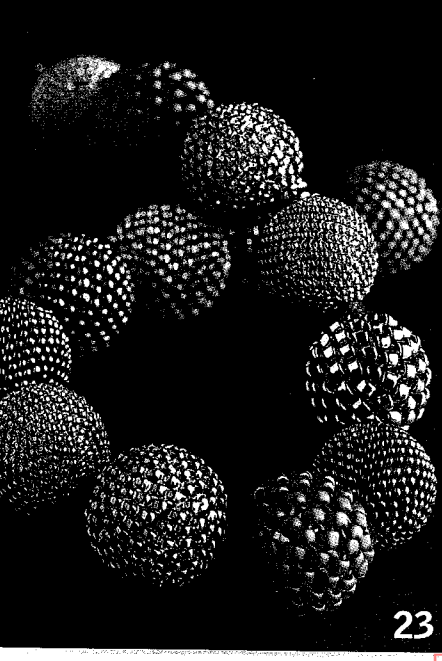
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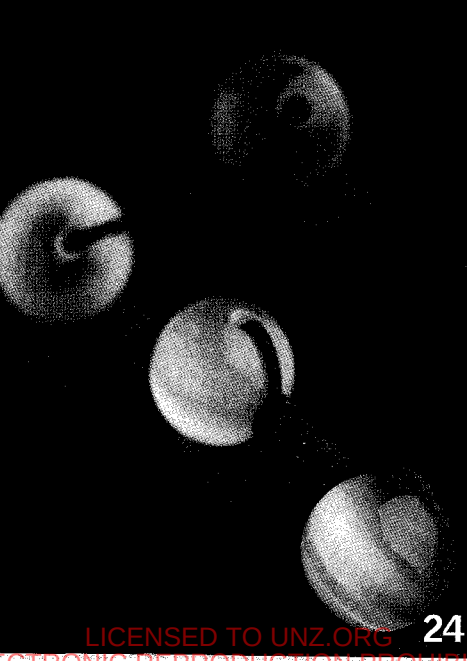
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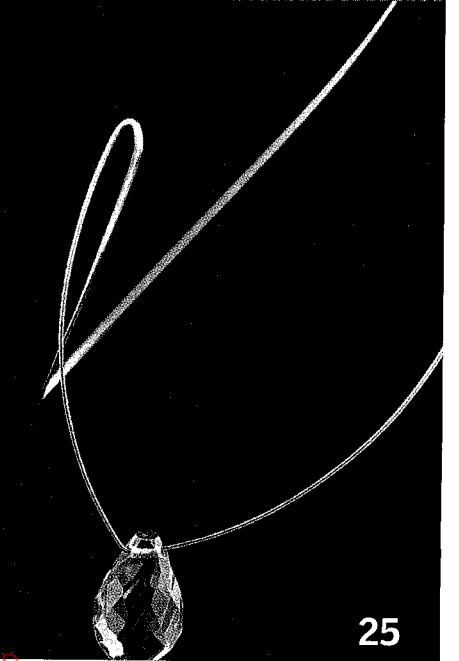
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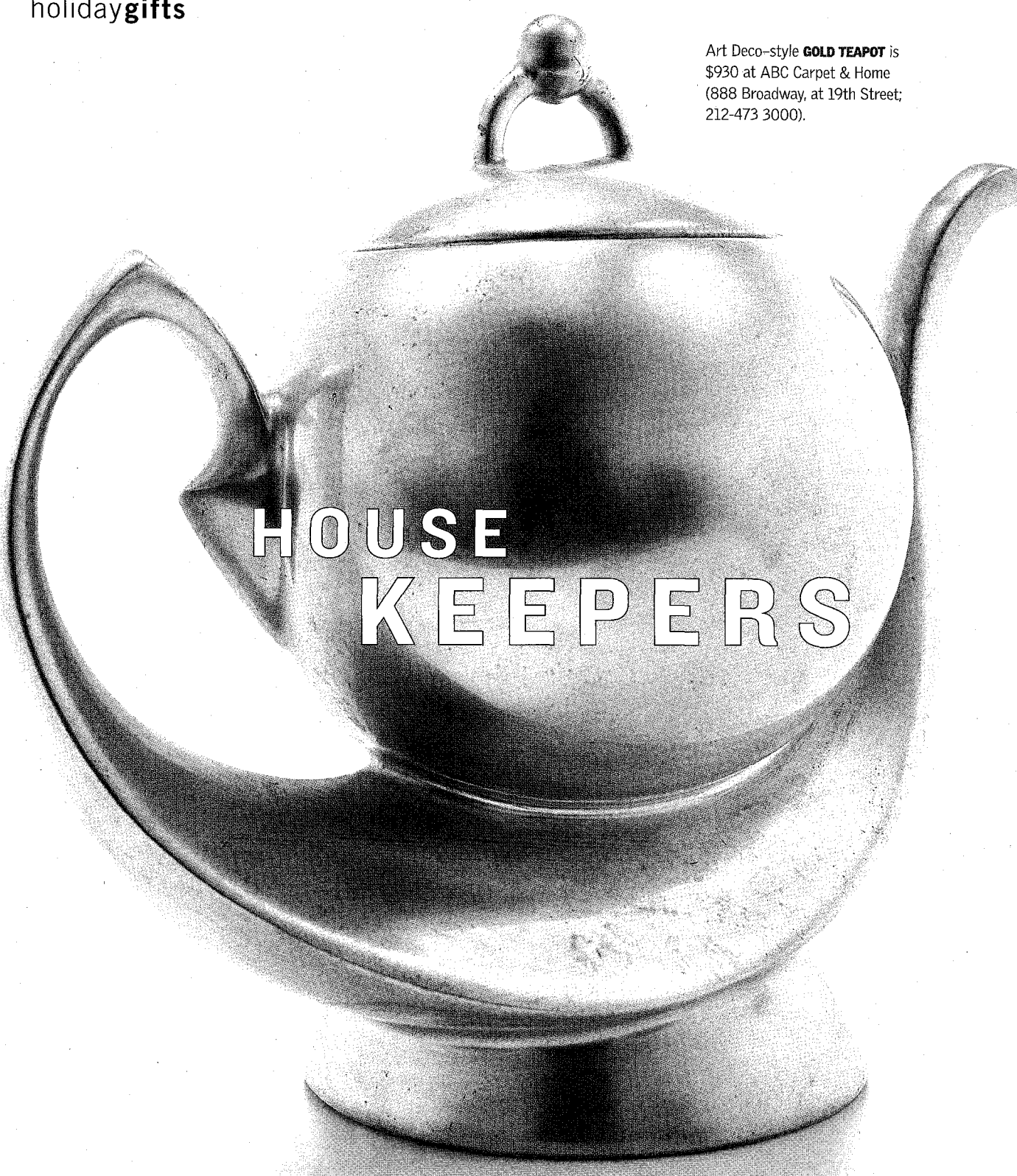


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Art Deco-style **GOLD TEAPOT** is \$930 at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473 3000).



HOUSE KEEPERS

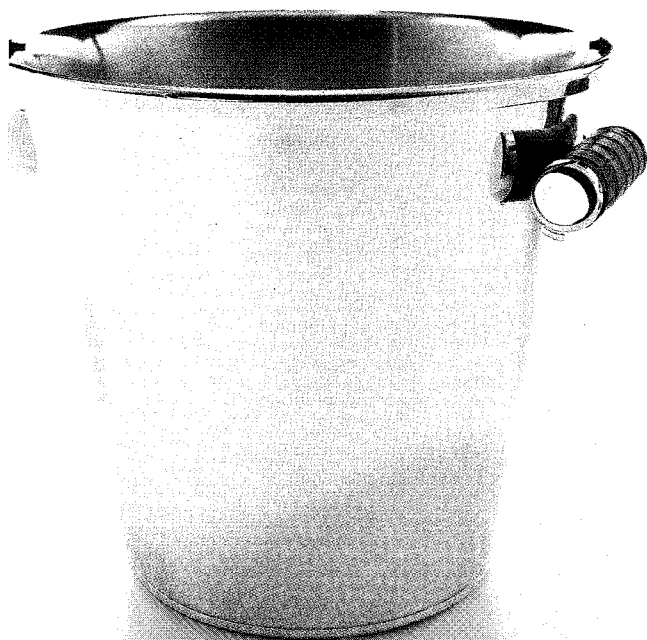
Cheery meets chic in these bright, impeccably designed pieces for the home (whether it's the one you're visiting or the one you live in). By Wendy Goodman

PHOTOGRAPHED BY DOUG ROSA



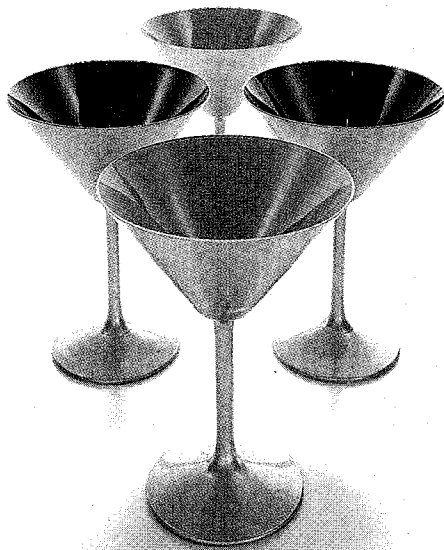
Supersoft Spanish shearling **THROW** will warm up the coldest New Year's Eve. Queen-size version is \$1,200 at Nicole Farhi (10 East 60th Street; 212-223-8811).

Ralph Lauren Home's classic silver-plated **CHAMPAGNE BUCKET** gets a timely touch with alligator handles; \$525 at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street; 212-606-2100).

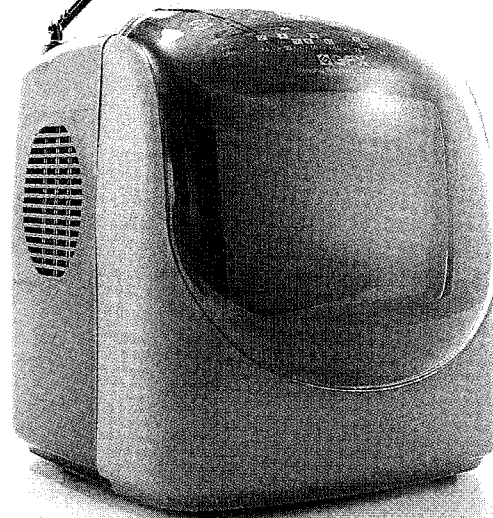


Wood animal-print **SALAD BOWL** with servers is \$60 and **TRAY** is \$65 at Henri Bendel.

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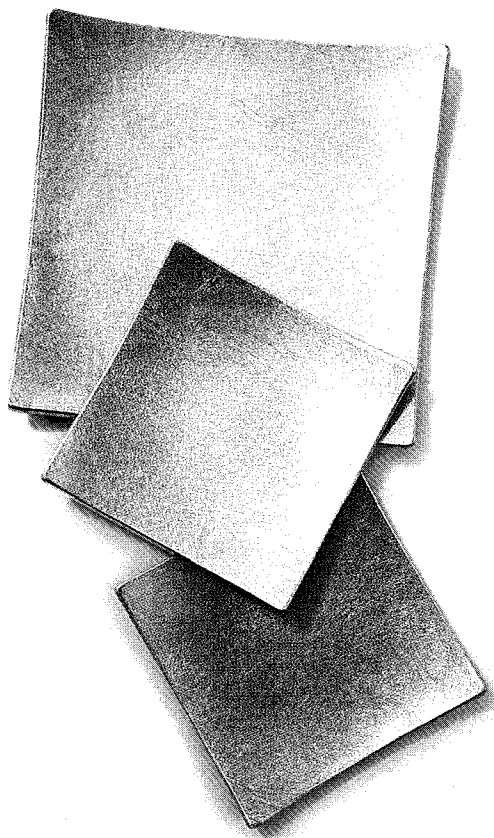
A pair of Leonardo steel-and-enamel **MARTINI GLASSES** is \$36 at Property (14 Wooster Street; 917-237-0123).



The screen may be black-and-white, but the casing would make an iMac envious. A GPX five-and-a-half-inch-screen **TV-RADIO**, in your choice of four colors, is \$59.99 at Macy's.

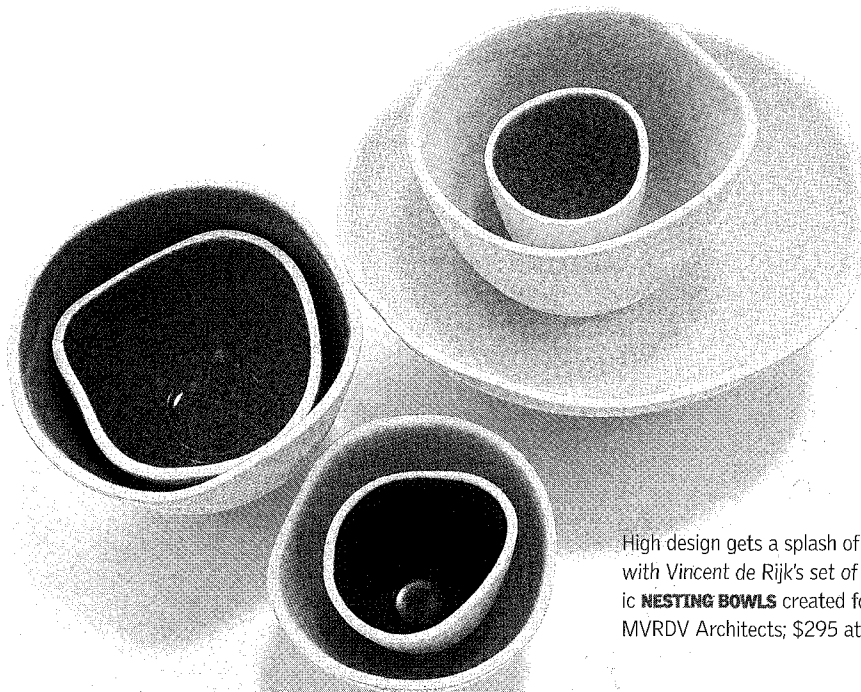
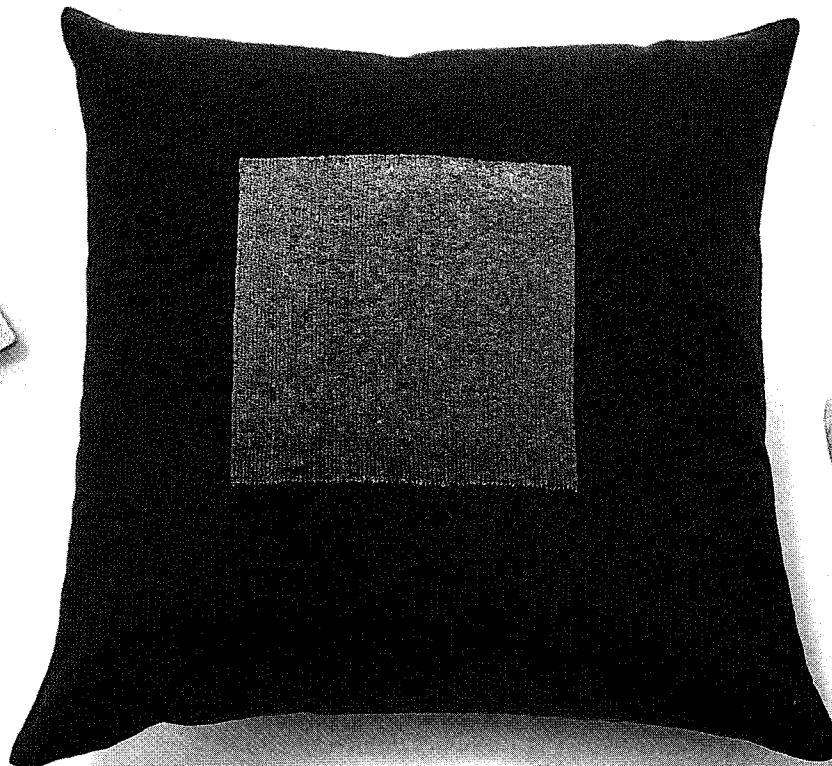


A wilder take on the beanbag chair: Atua calf-skin **POUF** from New Zealand is \$1,800 by special order at Gallileo (37 Seventh Avenue; 212-243-1629).



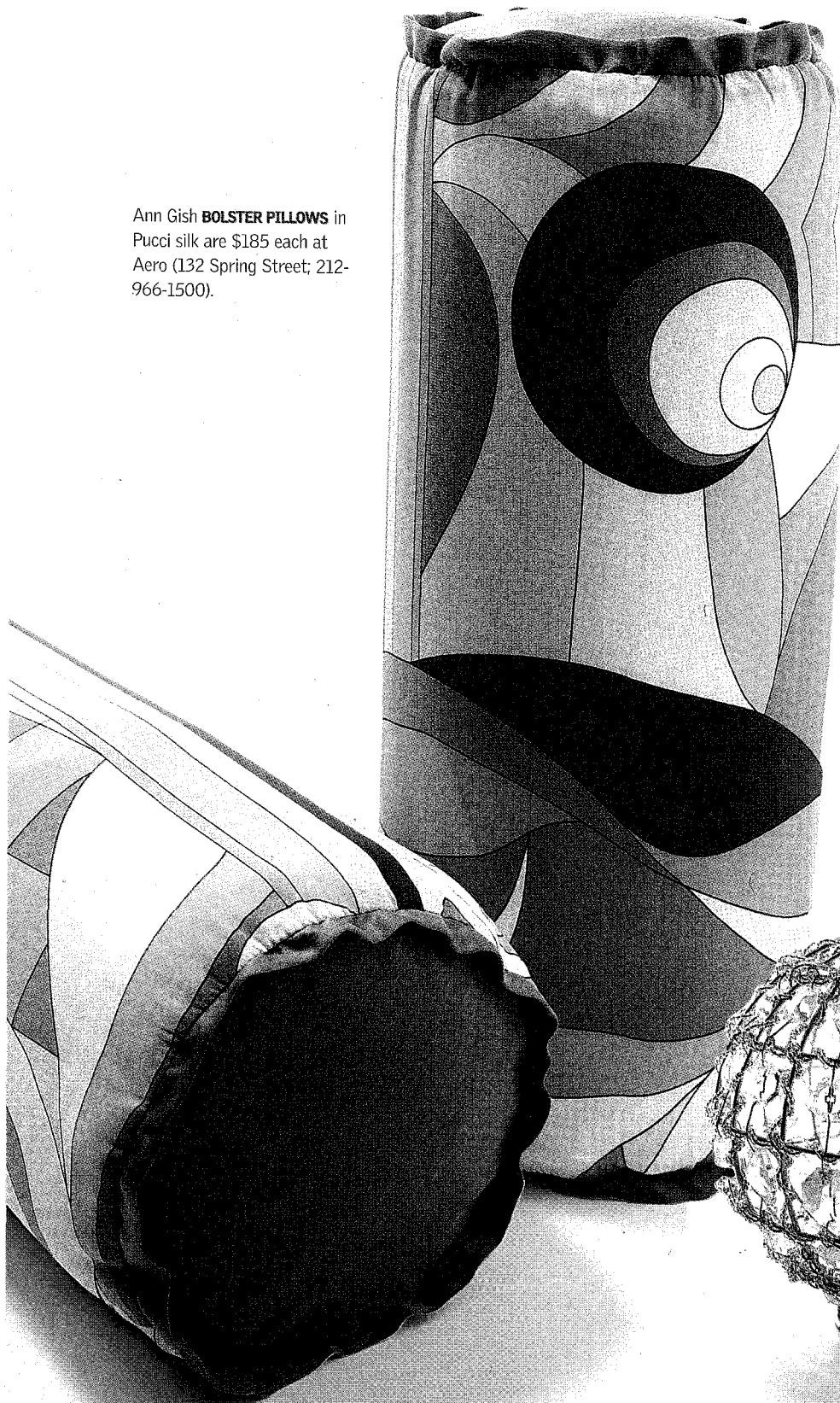
Japanese lacquer-coated plastic **SERVING PLATES** are lightweight, festive—and unbreakable; \$30 (small) and \$60 (large) at Dimson Homma (20 East 67th Street; 212-439-7950).

Sequined silk chiffon **PILLOWS** are \$300 each at Calvin Klein.

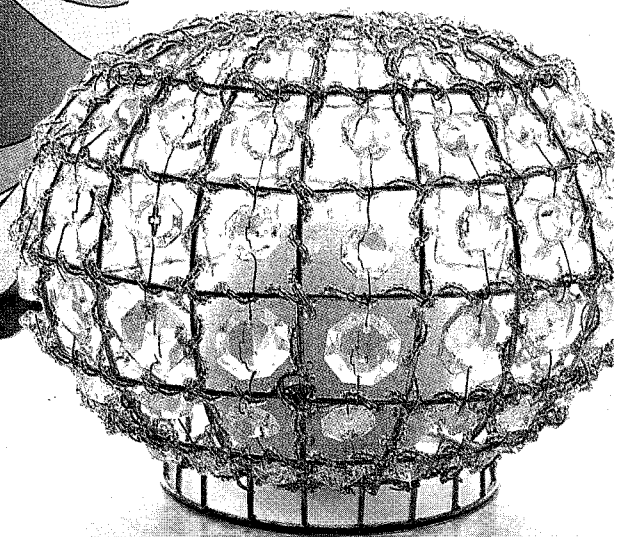


High design gets a splash of color with Vincent de Rijk's set of ceramic **NESTING BOWLS** created for MVRDV Architects; \$295 at DKNY.

Ann Gish **BOLSTER PILLOWS** in Pucci silk are \$185 each at Aero (132 Spring Street; 212-966-1500).



The Spiridon crystal-and-iron **LANTERN** turns a simple votive candle into a jewel for the table; \$78 at Barneys New York.





ESCADA

S E N T I M E N T

THE NEWEST PERFUME FROM ESCADA

SAKS FIFTH AVENUE
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Every nuance of
love,

enveloped
in a fragrance...



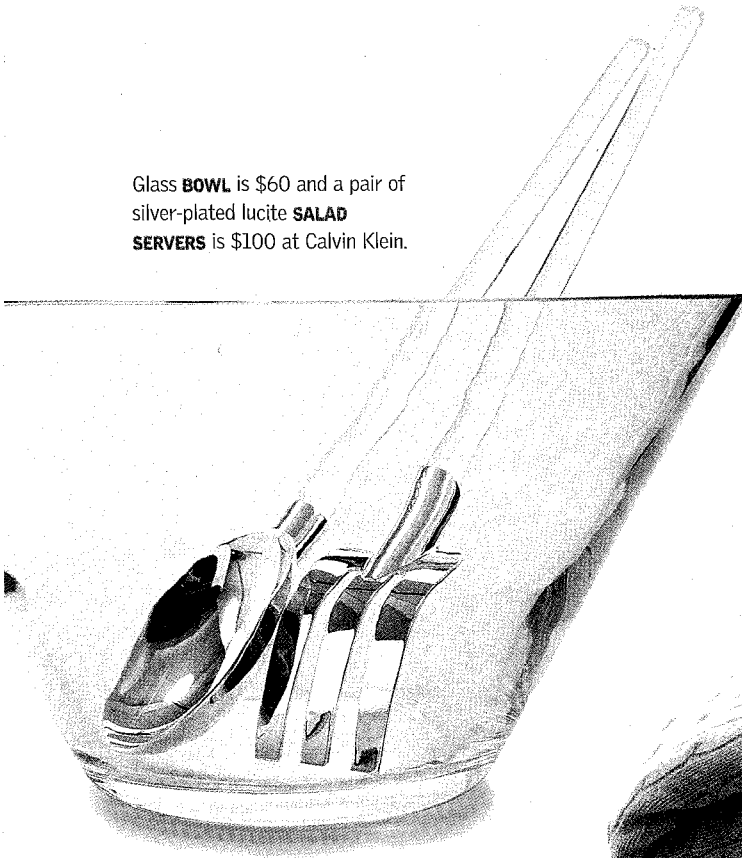
ESCADA

S E N T I M E N T

OPEN HERE

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Glass **BOWL** is \$60 and a pair of silver-plated lucite **SALAD SERVERS** is \$100 at Calvin Klein.

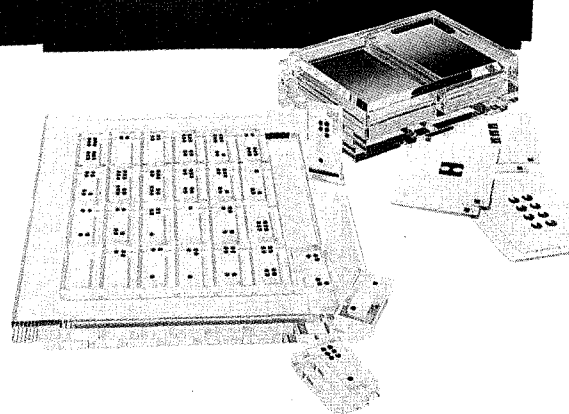
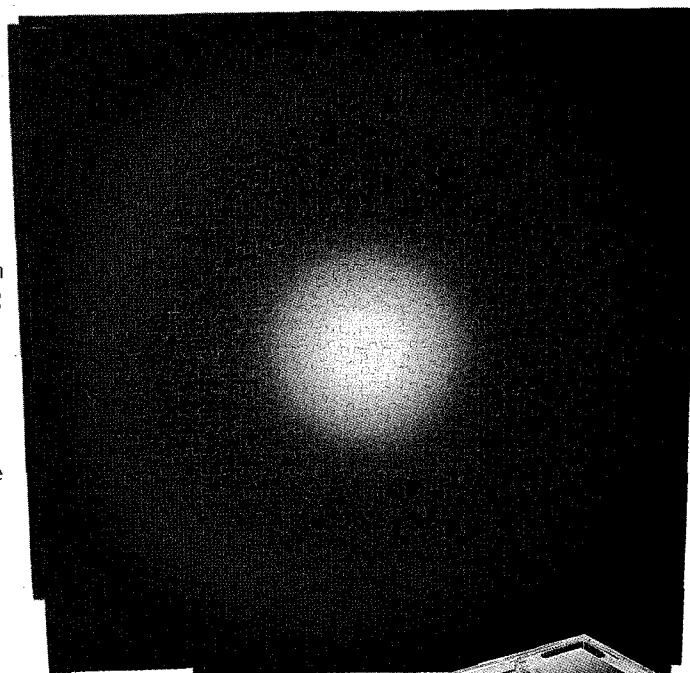


Ralph Lauren cashmere **THROWS** are \$650 each at Polo Ralph Lauren.



Finally, furniture they can draw on. **BLACKBOARD TABLE**, with a chalk bowl at its center, is \$250 and Keith Haring lacquered **CHAIR** is \$85 at the Terence Conran Shop.

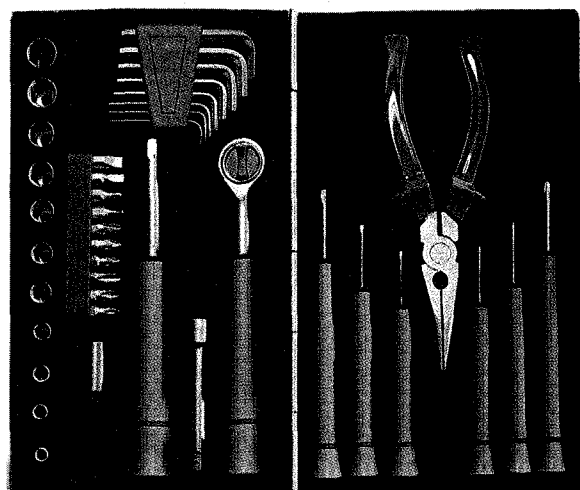
A new line of games from graphic-design guru Fabien Baron: 1,000-piece **PUZZLE** is \$85, handmade **DOMINOES** are \$944, and **PLAYING CARDS** are \$60 for a pack and \$327 for the deluxe double version (pictured) at Troy (138 Greene Street; 212-941-4777).



Vintage fifties ceramic **VASES** are \$275-\$300 at Mobilier (180 Franklin Street; 212-334-6197).



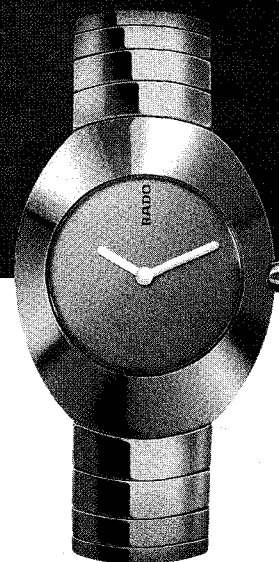
An urban essential: The sleek, super-compact Lexon **TOOL KIT** is \$100 at Room (182 Duane Street; 888-420-ROOM).



10.00 p.m. Steps out for just a minute...

8.00 a.m. Lands in Sydney.

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RADO

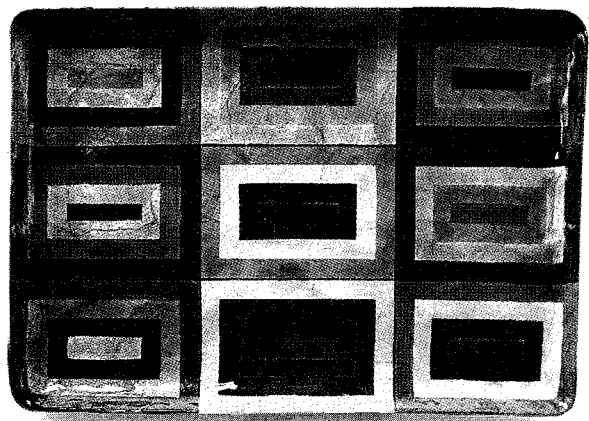
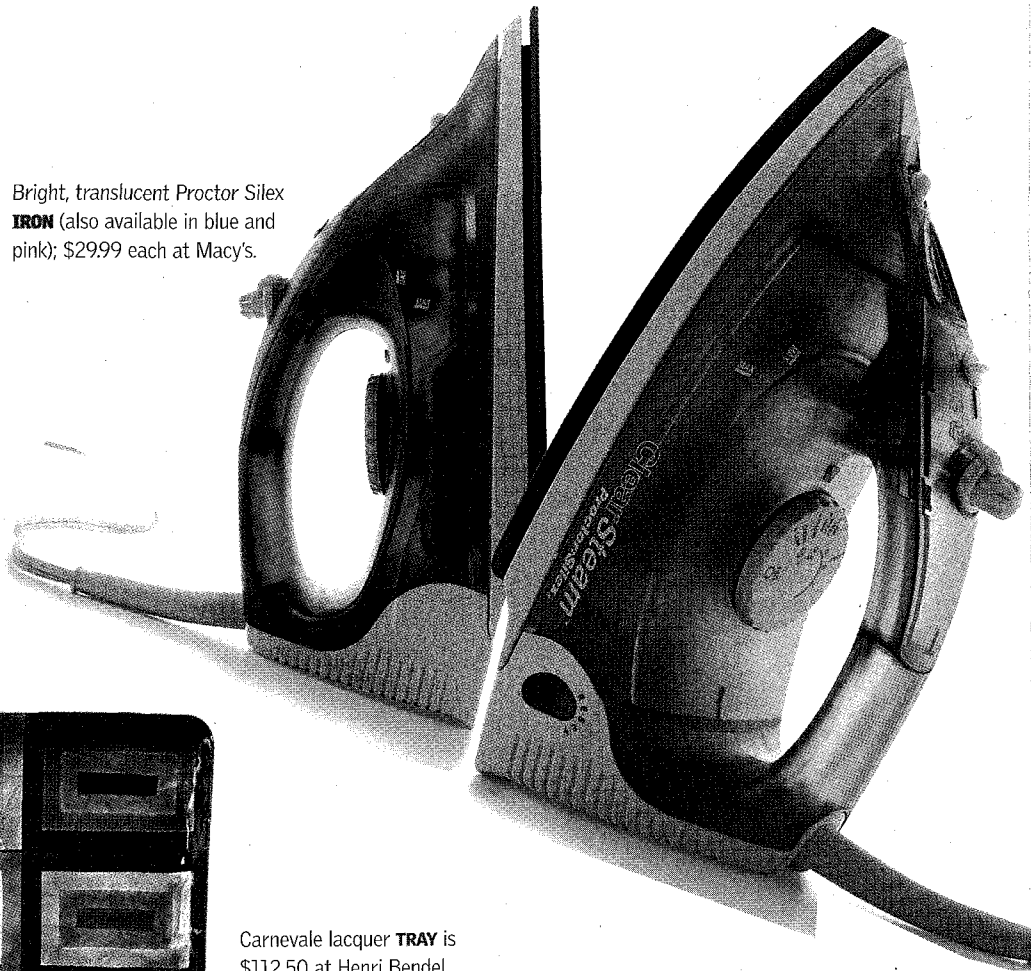
Switzerland

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holidaygifts

Bright, translucent Proctor Silex **IRON** (also available in blue and pink); \$29.99 each at Macy's.



Carnevale lacquer **TRAY** is \$112.50 at Henri Bendel.



Red-lacquered **RICE BOWL** with a hen-decorated lid and spoon is \$170 at Homer (939 Madison Avenue, near 74th Street; 212-744-7705).



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PARIS

10-ply cashmere
turtleneck.

691 MADISON AVENUE, 212-751-3181

1-800-441-4488

HERMÈS



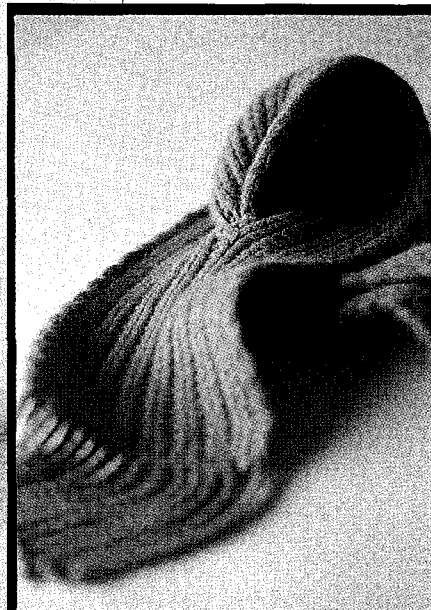
FIRST STEPS INTO THE NEW CENTURY

SOFT TOUCH

Pleated, fur-trimmed, or triple ply, this winter's cashmere is a fresh new take on our favorite luxury yarn. By Shyama Patel



A festive twist on a winter classic, Chaiken fur-trimmed merino-and-cashmere women's **SWEATER** is \$340 at Sleek (361 Bleecker Street; 212-243-0284).



Women's slip-through-and-cinch cashmere **SCARF** is \$55 at Banana Republic stores.

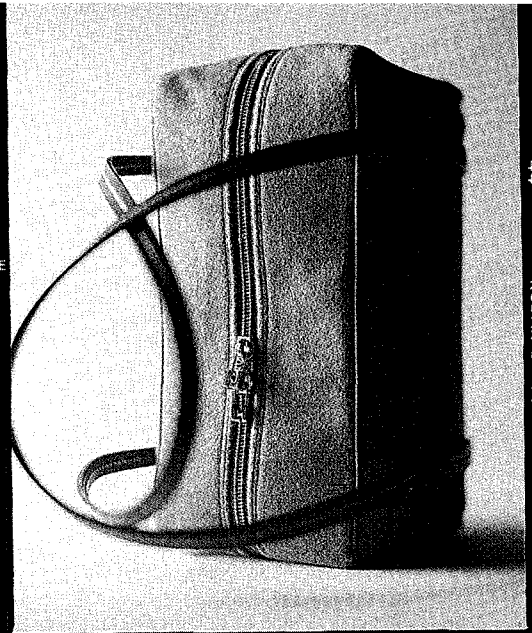
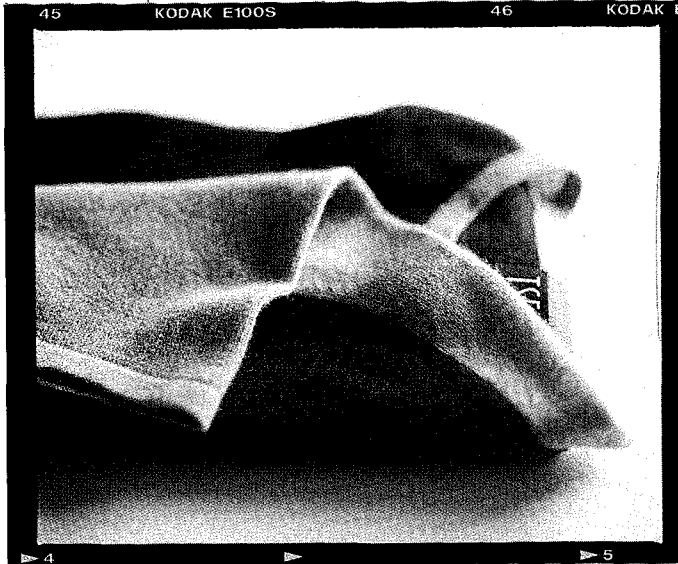


Cashmere baby **BOOTIES** are \$143 at Malo (814 Madison Avenue, at 68th Street; 212-396-4721). Johnston & Murphy cashmere-and-wool men's **SOCKS** are \$24 at Lord & Taylor.

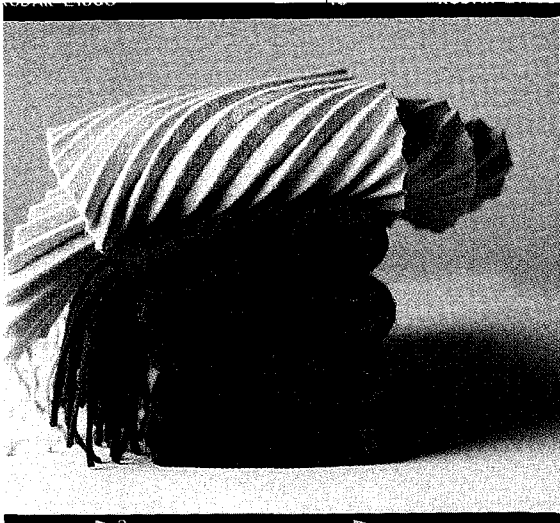
PHOTOGRAPHED BY RICHARD GERHARD JUNG

Below: TSE men's cashmere **T-SHIRT** is \$320 at Bergdorf Goodman and Saks Fifth Avenue.

At right: Lambertson Truex cashmere **HANDBAG** is \$495 at Bergdorf Goodman.



Colombo pink pleated cashmere **SCARF** is \$125 at Bergdorf Goodman. Grey cashmere **THROW** is \$600 at Calvin Klein.



Men's cashmere **GLOVES** are \$225 at Giorgio Armani. Beaded **MULES** are \$585 at Jimmy Choo (645 Fifth Avenue, at 51st Street; 212-593-0800).



Sharp but supersoft, a cashmere **JACKET** is \$375 at Sean (224 Columbus Avenue, near 70th Street, 212-769-1489; and 132 Thompson Street, 212-598-5980). Cashmere **TURTLENECK** is \$387.50 at Paul Stuart (Madison Avenue at 45th Street; 212-682-0320).

1

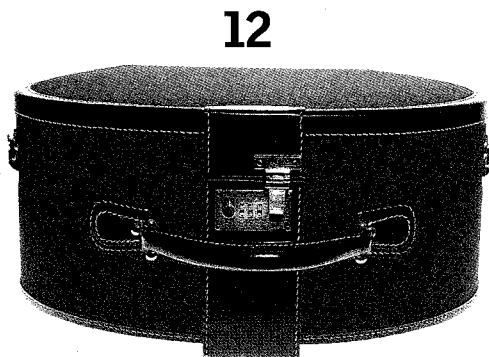
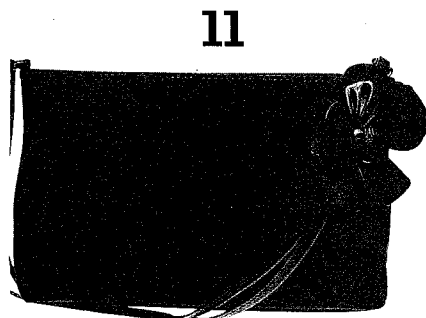
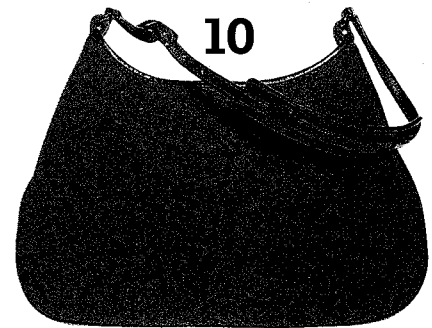
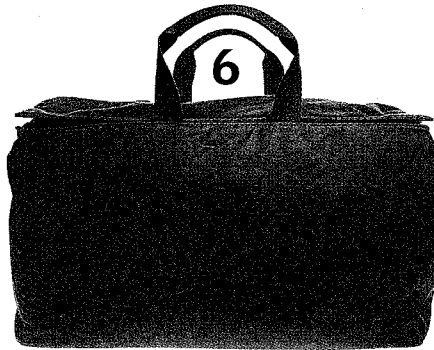
All of the season's hottest
bags come in sensible black, but
we're clicking our heels for red.

By Shyama Patel

RUBY SCHLEPPERS

PHOTOGRAPHED BY JOSHUA MCHUGH

1. Leather **SHOULDER BAG** is \$440 at Bally (628 Madison Avenue, at 59th Street; 212-751-9082). 2. Woven leather **TOTE** is \$610 at Stephane Kélian (158 Mercer Street, 212-925-3077; and 717 Madison Avenue, near 63rd Street, 212-980-1919). 3. Velvet **SHOULDER BAG** is \$650 at Hogan (134 Spring Street; 212-343-3039). 4. Leather **BRIEFCASE** is \$1,030 at Alfred Dunhill (450 Park Avenue, at 57th Street, 212-753-9292; and 846 Madison Avenue, near 70th Street, 212-879-8711). 5. Metal-mesh **EVENING BAG** is \$120 at Amy Chan (247 Mulberry Street; 212-966-3417). 6. Oilcloth **DUFFEL** is \$320 at Jack Spade (56 Greene Street; 212-625-1820). 7. C'est Gyms neoprene **GYM BAG** is \$102 at Tribeca Luggage (295 Greenwich Street; 212-732-6444). 8. Leather **OVERNIGHT BAG** is \$1,250 at Tod's (650 Madison Avenue, near 60th Street; 212-644-5945). 9. Ruched leather **SHOULDER BAG** is \$68 at select Gap stores. 10. Coach wool **SHOULDER BAG** is \$168 at Bloomingdale's, Lord & Taylor, Macy's, and Coach stores. 11. Marc Jacobs satin **EVENING BAG** is \$225 at Barneys New York, Bergdorf Goodman, and Marc Jacobs (163 Mercer Street; 212-343-1490). 12. **HATBOX** is \$650 at T. Anthony (445 Park Avenue, at 56th Street; 212-750-9797). 13. Faux-crocodile **SHOULDER BAG** is \$48 at A|X Armani Exchange (645 Fifth Avenue, at 51st Street, 212-980-3037; and 568 Broadway, near Prince Street, 212-431-6000).



1



2



3



JUST SHOOT ME

From point-and-clicker
to top-of-the-line digital,
these are the year's
sexiest cameras.

By Jeffrey Sheehan

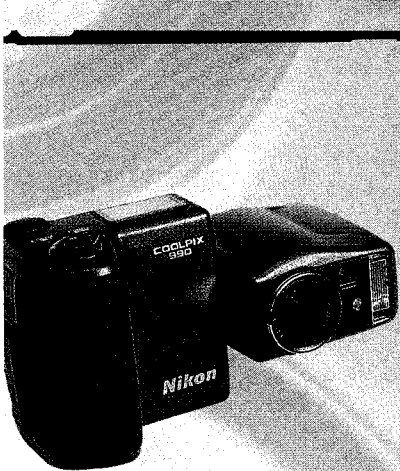
PHOTOGRAPHED BY GARY POWELL

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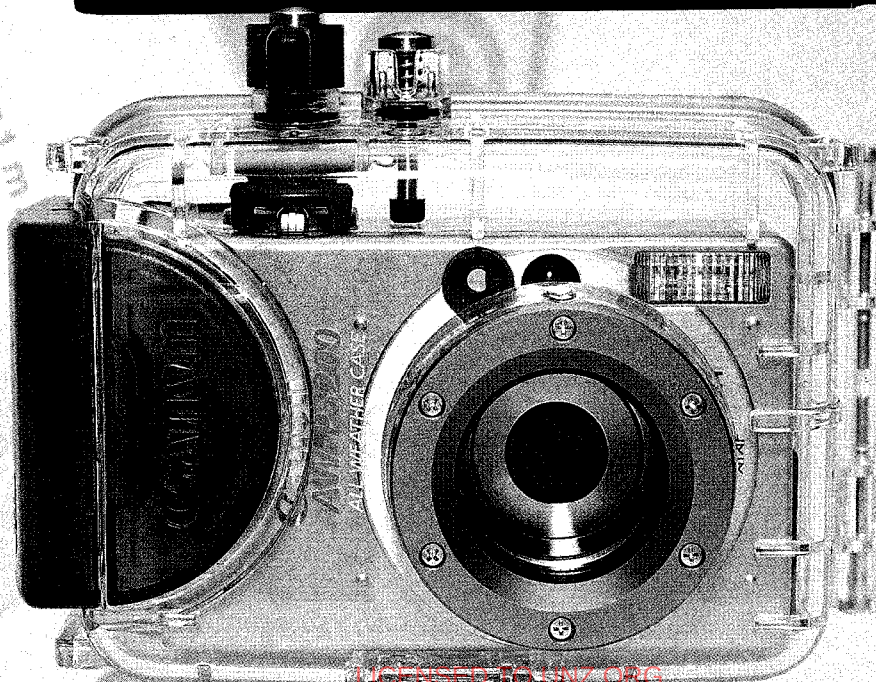
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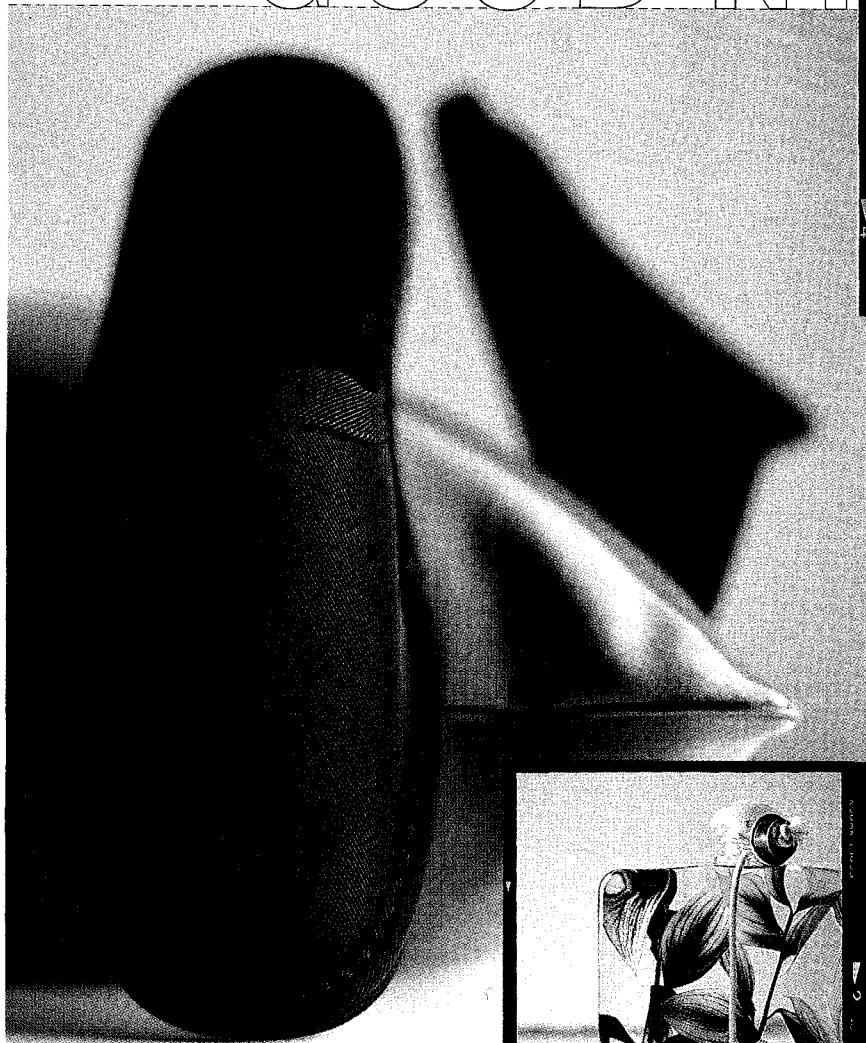


1. Konica Revio CL **POINT-AND-SHOOT CAMERAS** are \$99 each at Willoughbys (136 West 32nd Street; 212-564-1600).
2. Canon eos Rebel 2000 **35MM SLR CAMERA** with lens kit is \$369 at Calumet Photographic (16 West 19th Street; 212-989-8500).
3. Samsung Evoca 170SE **POINT-AND-SHOOT CAMERA WITH ZOOM LENS** is \$27995 at B&H Photo (420 Ninth Avenue, at 34th Street; 212-444-6608).
4. Yashica T4 super **POINT-AND-SHOOT CAMERA** is \$159 at Wall Street Camera (82 Wall Street; 212-344-0011).
5. I-Zone Switch Cam **POLAROID AND DIGITAL COMBINATION CAMERA** is \$12999 at FAO Schwarz (767 Fifth Avenue, at 56th Street; 212-644-9410).
6. Kodak PalmPix **DIGITAL CAMERA ATTACHMENT** for Palm Pilots is \$149 at Datavision (445 Fifth Avenue, at 39th Street; 212-689-1111).
7. Nikon Coolpix 990 **HIGH-RESOLUTION DIGITAL CAMERA** is \$849 at Tri State Camera, Video and Computers (50 West 20th Street; 212-633-2290).
8. Canon Elph Powershot S100 **DIGITAL CAMERA WITH UNDERWATER CASING** is \$460 at B&H Photo.

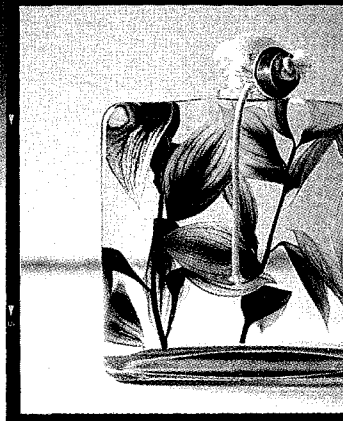


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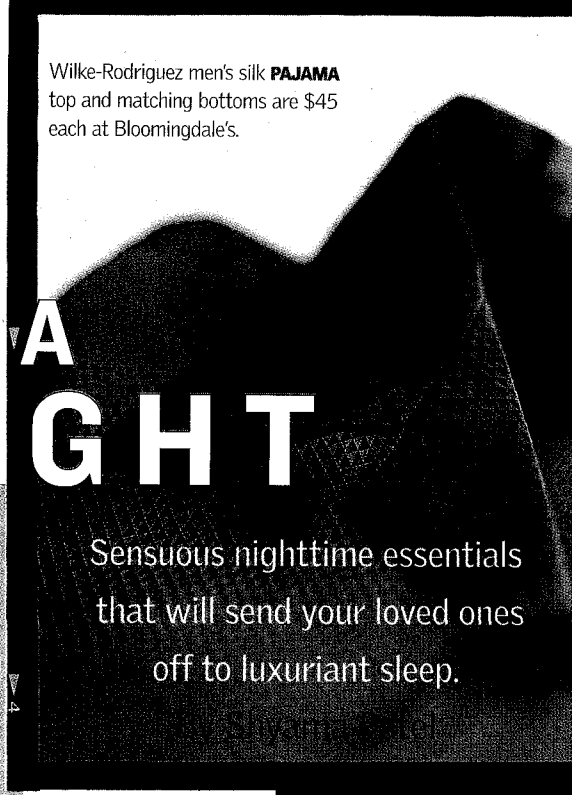
...AND TO ALL A GOOD NIGHT



BOSS Hugo Boss men's grosgrain **SLIPPERS** are \$95 to order from 800-hugo-boss. Mark & Snyder **PILLOW** is \$325 at ABC Carpet & Home.



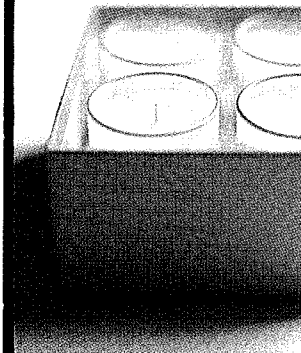
Sarut **OIL LAMP** is the best mood lighting around; \$100 at ABC Carpet & Home.



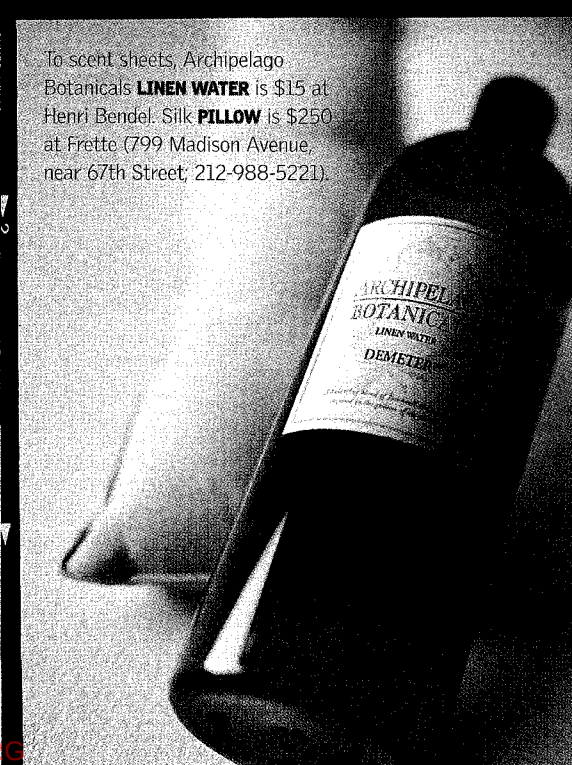
Wilke-Rodriguez men's silk **PAJAMA** top and matching bottoms are \$45 each at Bloomingdale's.

Sensuous nighttime essentials that will send your loved ones off to luxuriant sleep.

Set of **VOTIVE CANDLES** scented with the Sheer Tiffany fragrance can double as luxe night-lights; \$45 at Tiffany & Co.



To scent sheets, Archipelago Botanicals **LINEN WATER** is \$15 at Henri Bendel. Silk **PILLOW** is \$250 at Frette (799 Madison Avenue, near 67th Street; 212-988-5221).



PHOTOGRAPHED BY RICHARD GERHARD JUNG

Lavender-, lilac-, and citrus-scented **SACHETS** are \$20 each at Waterworks (225 East 57th Street, 212-371-9266; and 469 Broome Street, 212-966-0605).



KODAK E100S

43

KODAK E100



KODAK E100S

48

KODAK E100S

Travel in style: Silk **PAJAMAS-IN-A-POUCH** are \$245 at Shanghai Tang (714 Madison Avenue, near 63rd Street; 212-888-0111).

Women's **SLIPPERS** are \$22 at Victoria's Secret stores. Wanda Mille Mille *faux-fur* **PILLOW** is \$95 at ABC Carpet & Home.



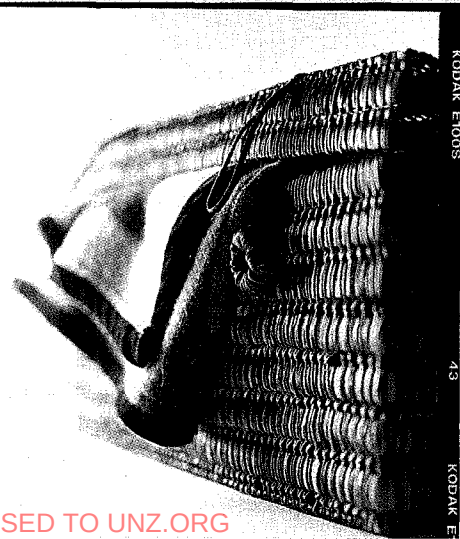
KODAK E100S

43

KODAK E



Silk **CHEMISE** is \$125 at La Petite Coquette (51 University Place; 212-473-2478).



KODAK E100S

43

KODAK E

Handy for storing the winter linens, this **WICKER HAMPER** is \$80 at Portico Bed and Bath. Crispina patchwork **THROW** is \$450 at ABC Carpet & Home.

CHAPTER AND VERSE

Clockwise from upper right:

MANOLO BLAHNIK, by Colin McDowell (HarperCollins), \$50; don't be the last to catch Blahnik fever.

HOT SOUR SALTY SWEET: A CULINARY JOURNEY THROUGH SOUTHEAST ASIA, by Jeffrey Alford and Naomi Duguid (Artisan), \$40; armchair adventure you taste.

MAEDA @ MEDIA, by John Maeda (Rizzoli) \$75; cool graphics from the godfather of computer design.

STEICHEN'S LEGACY: PHOTOGRAPHS 1895-1973, edited and with text by Joanna Steichen (Knopf), \$100; a glorious retrospective.

THE BOOKLOVER'S REPAIR KIT, by Estelle Ellis with Wilton Wiggins and Douglas Lee (Knopf), \$125; DIY kit for your bibliophile.

MAN GAVE NAMES TO ALL THE ANIMALS, illustrated by Scott Menchin, words by Bob Dylan (Harcourt Brace), \$16; Dylan's lyrics illustrated for children.

BRIGHT YOUNG THINGS, by Brooke de Ocampo and Jonathan Becker (Assouline), \$50; a peek inside the apartments of the social set.

THE MISSING LINKS: AMERICA'S GREATEST LOST GOLF COURSES & HOLES, by Daniel Wexler (Sleeping Bear Press), \$35; ever wondered where Bagger Vance caddied?

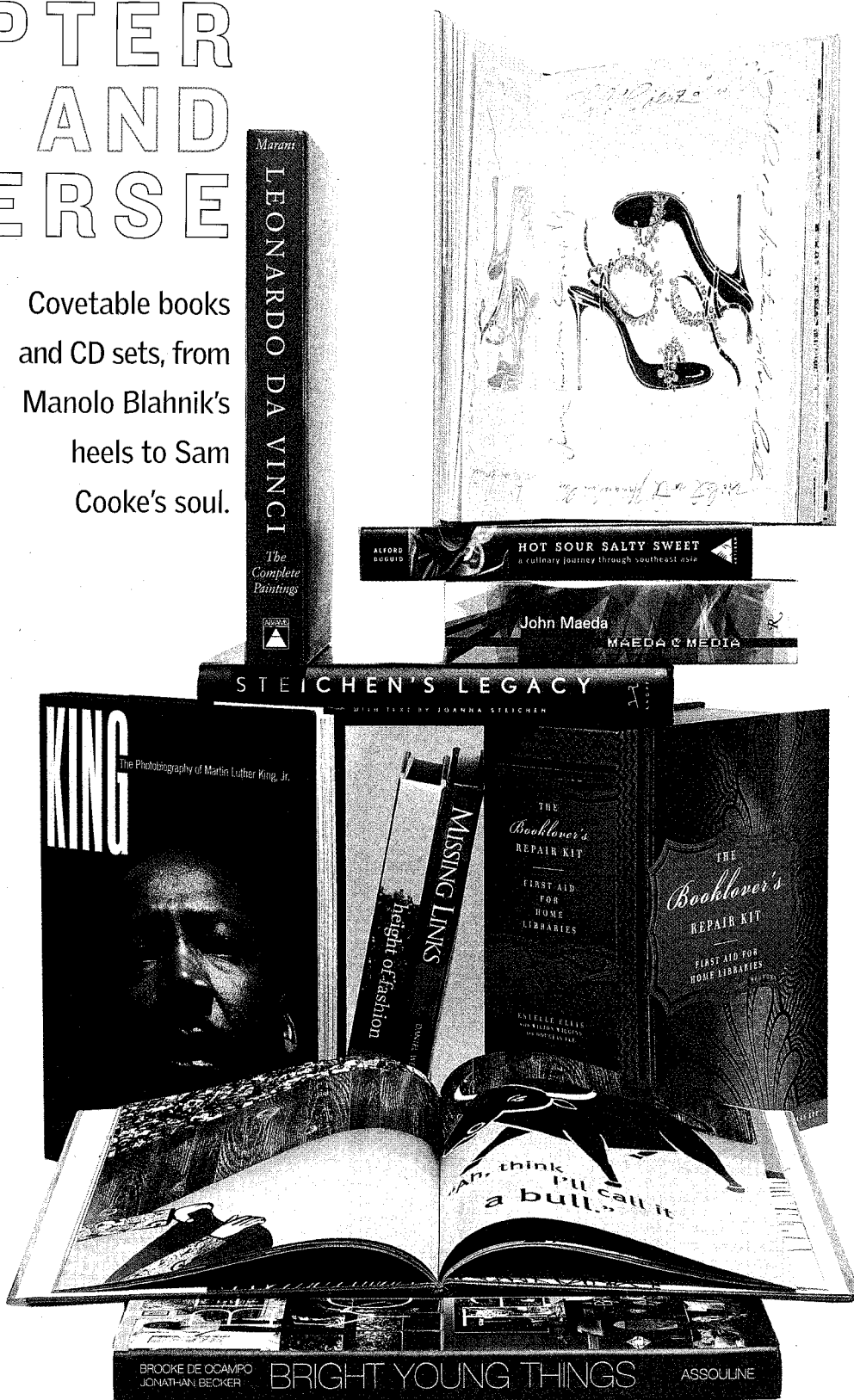
HEIGHT OF FASHION, edited by Lisa Eisner and Román Alonso (Grey-Bull Press), \$49.95; vintage cool in a totally different way.

KING: THE PHOTOBIOGRAPHY OF MARTIN LUTHER KING JR., by Charles Johnson and Bob Adelman (Viking Studio), \$40; a life filled with dramatic moments.

LEONARDO DA VINCI, by Pietro C. Marani (Harry N. Abrams, Inc.), \$85; rediscover the Renaissance.

MARION MANEKER

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heels to Sam
Cooke's soul.



PHOTOGRAPHED BY JOSHUA MCHUGH

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Left to right from top:

THE GRATEFUL DEAD, *Ladies and Gentlemen . . . The Grateful Dead*; four live CDs, \$31.98 at Tower, HMV, Virgin, Barnes & Noble.

GLUCK, *'ORFEO ED EURIDICE'*, first CD release of 1957 RCA recording with Risé Stevens, conducted by Pierre Monteux; two CDs, \$23.98.

BEVERLY SILLS is featured in Donizetti's three operas on Tudor queens (*Anna Bolena*, *Maria Stuarda*, *Elizabeth I* in *Roberto Devereux*). This historic reissue on seven CDs is \$84 at Tower, Virgin, HMV.

LOUIS ARMSTRONG, *The Complete Hot Five and Hot Seven Recordings* (1925–29); four CDs, \$54.98 at Amazon.com.

KEN BURNS, *Jazz: The Story of America's Music*, from the coming PBS (January 2001) series; five CDs, \$59.98 at Tower, HMV, Virgin, Barnes & Noble, Borders, Amazon.com.

CHARLIE PARKER, *The Complete Savoy and Dial Studio Recordings* (1944–48); eight CDs, \$129 at Tower, Borders, Amazon.com.

MICHAEL TILSON THOMAS conducts the San Francisco Symphony in works by Aaron Copland; three CDs, \$29.98.

BERNSTEIN LIVE, never before released live performances with the New York Philharmonic of Leonard Bernstein conducting Stravinsky, Elgar, Rachmaninoff, Mozart, Beethoven, Ives, Barber, Cage, and many others; ten CDs, \$195 at Tower, Lincoln Center gift shops.

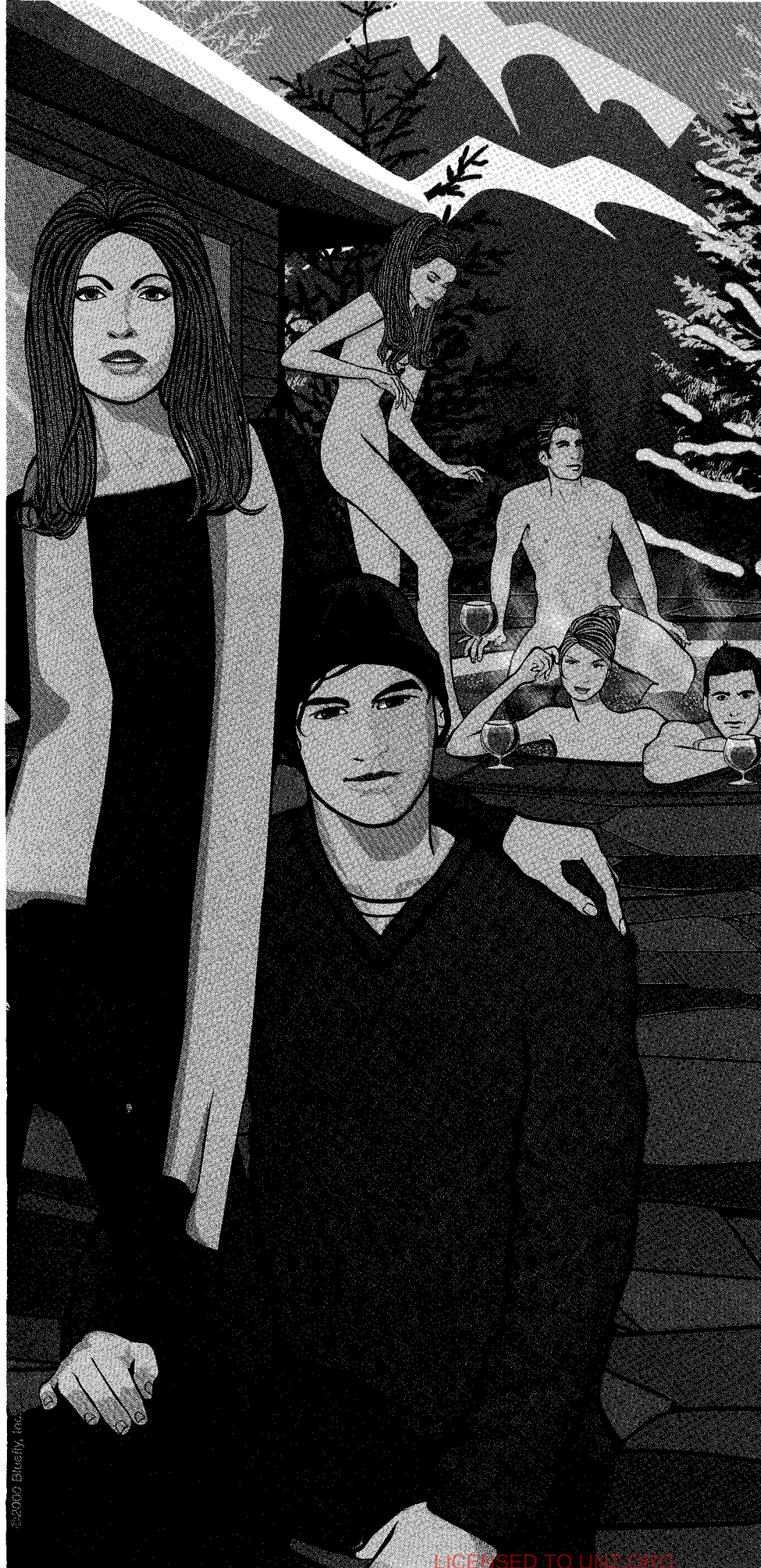
JOHNNY HODGES: *The Complete Verve Small Group Sessions, 1956–61*; six CDs, \$96 at Mosaicrecords.com.

THE KEITH JARRETT TRIO: *Whisper Not*, the live concert in Paris, July 1999; two CDs, \$35.96.

SAM COOKE, *The Man Who Invented Soul* (1957–63); four CDs, \$69.98 at Tower, J&R, Sam Goody.

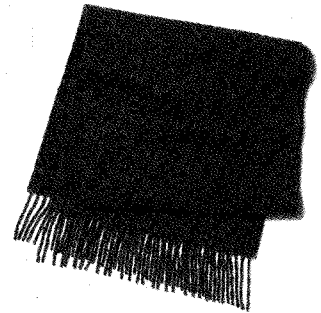
ROBERT LEVINE & JORDAN SCHAPS

PHOTOGRAPHED BY JOSHUA MCHUGH



designer cashmere boatneck
suggested retail \$275 | **bluefly \$125**

cashmere@bluefly

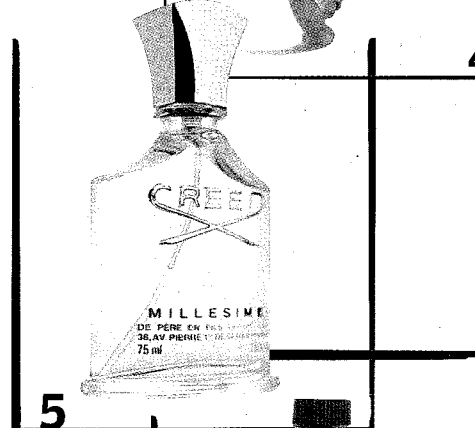
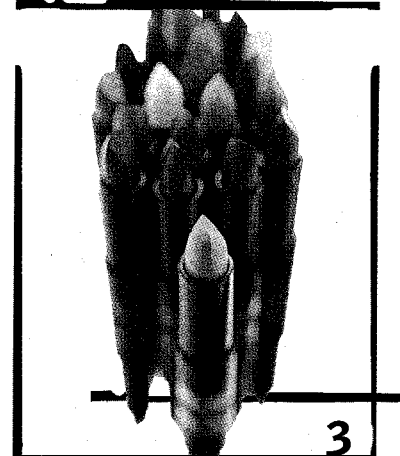
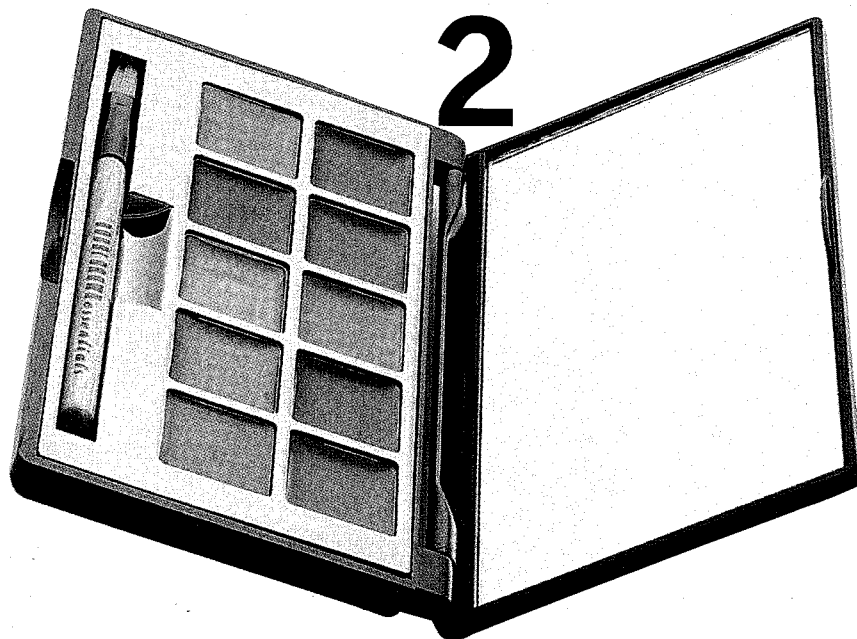


designer cashmere scarf
suggested retail \$125 | **bluefly \$59**



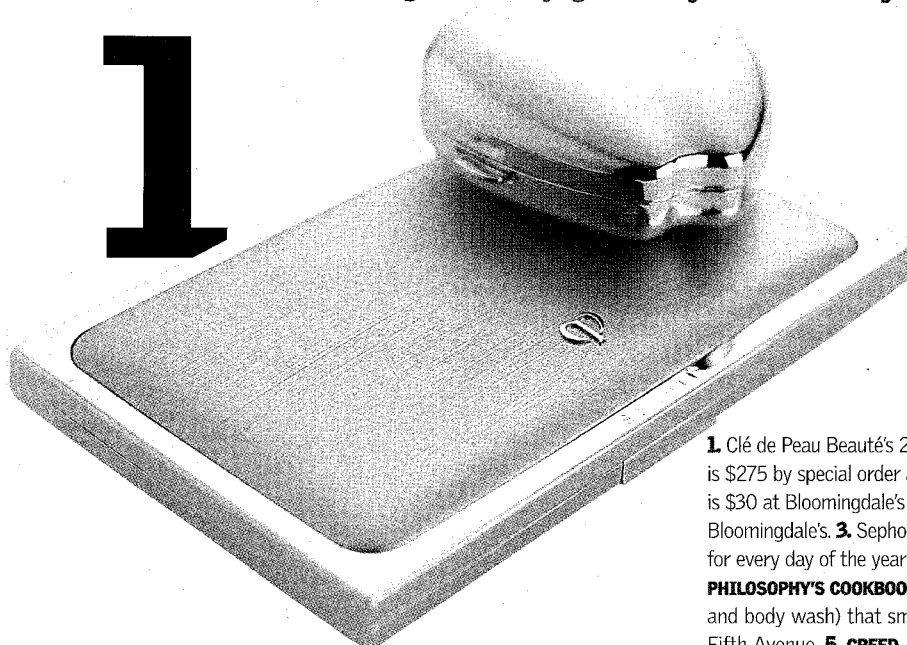
designer cashmere turtleneck
suggested retail \$225 | **bluefly \$99**


designer fashion | discount prices



PERSONAL BEST

Pamper your pals with products designed to soothe even the most stressed-out holiday brow—not to mention easing the daily grind. **By Jane Emery**



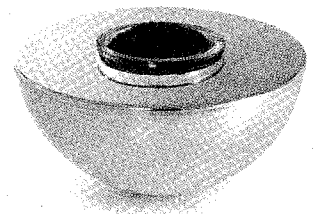
1. Clé de Peau Beauté's 24-karat-matte-gold monogrammed **LE POUDRIER COMPACT** is \$275 by special order at Bergdorf Goodman. Estée Lauder **GOLDEN APPLE COMPACT** is \$30 at Bloomingdale's and Macy's. **2.** Bobbi Brown **LIP PALETTE 2000** is \$45 at Bloomingdale's. **3.** Sephora's **365 DAYS OF LIPSTICK** includes a makeup case and a lipstick for every day of the year; \$3,000 at sephora.com, or call 877-9SEPHORA. **4.** Kids will love **PHILOSOPHY'S COOKBOOK**, a set of eight three-in-one products (shampoo, conditioner, and body wash) that smell like sweet treats; \$25 at Barneys New York and Saks Fifth Avenue. **5.** **CREED JASMAL PERFUME**, just rereleased, was created in 1959 for Natalie Wood; \$180 for 2.5 ounces at Creed on Bond (9 Bond Street; 212-228-1732). **6.** **NEAL'S YARD AROMATHERAPY BOX** includes lotion, bath oil, and five essential oils; \$84 at C.O. Bigelow (414 Sixth Avenue, near 8th Street; 212-533-2700). >

PHOTOGRAPHED BY CHARLES MARAIA



designer leather overnight bag
suggested retail \$425 | **bluefly** \$250

gifts@bluefly



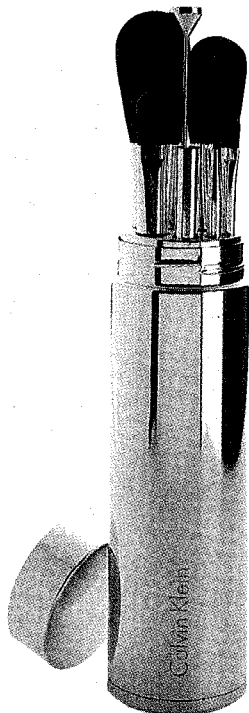
designer caviar dish
suggested retail \$125 | **bluefly** \$65



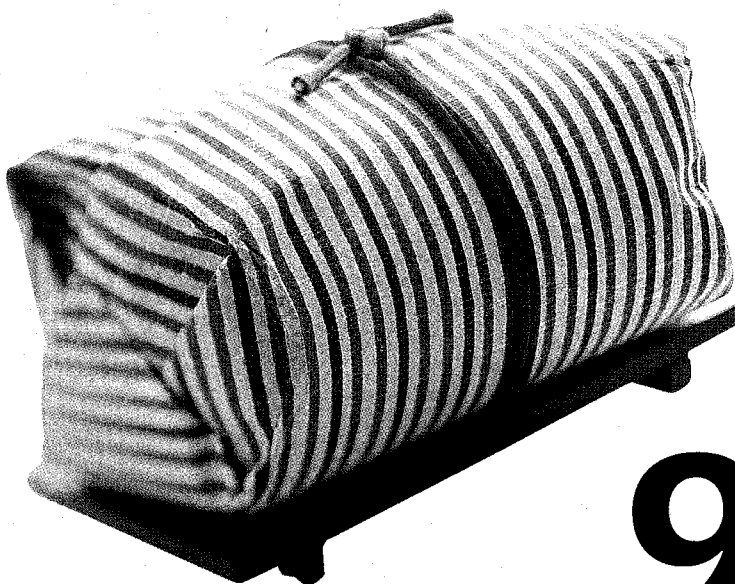
designer leather jacket with faux fur collar
suggested retail \$540 | **bluefly** \$295

bluefly.com
designer fashion | discount prices

7



8

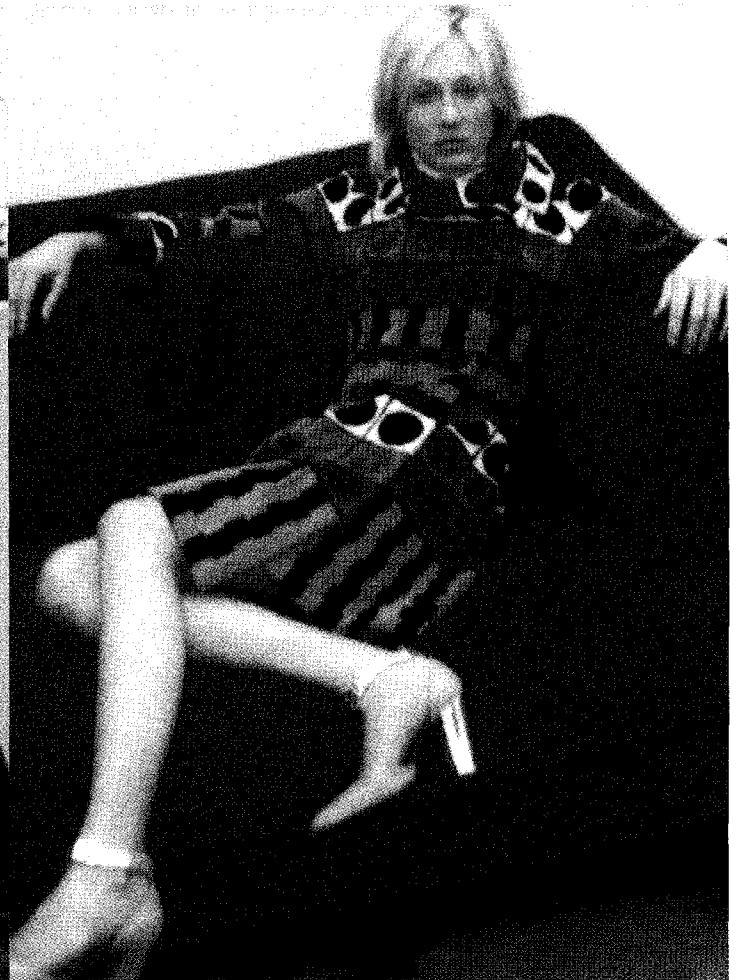


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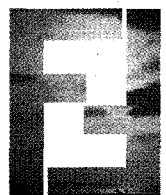


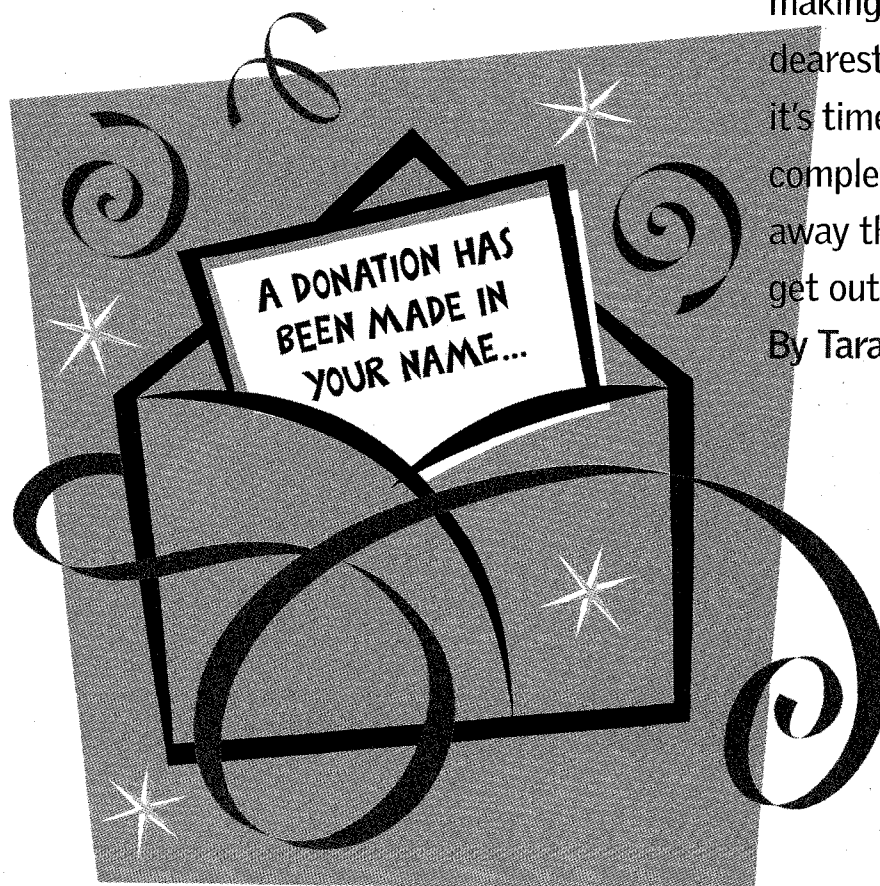
10

7. LUCITE BRUSHES in a pop-up silver travel case are \$125 at Calvin Klein and Saks Fifth Avenue. **8. British designer PAUL SMITH'S NEW SIGNATURE SCENTS:** Paul Smith Men eau de toilette is \$60 (for 100 ml) and Paul Smith Women eau de parfum is \$75 (for 100 ml) at Bergdorf Goodman and Paul Smith. **9. KIMONO SOAP** is about \$14 at Henri Bendel and Portico Bed and Bath (72 Spring Street; 212-941-7800). **10. A kit of his TRAVEL ESSENTIALS**, from Anthony Logistics for Men, is \$50 at www.anthony.com.



720 FIFTH AVENUE





You've spent a fortune making your nearest and dearest happy. Now it's time to help out a complete stranger. Put away the credit cards and get out your checkbook.
By Tara Mandy

THE GIVING SPREE

In a millennial city flush with cash—though not entirely without anxiety over its excesses—why not channel some of the irrational spending exuberance of the holiday season to causes that will continue to feel worthy long after the colored lights and Christmas specials have been packed away? Our proposal: Give someone close to you the pleasure of knowing that a donation has been made in his or her name. • While writing a check may sound easier than braving the wilds of midtown on a December weekend, in fact philanthropy requires some equally

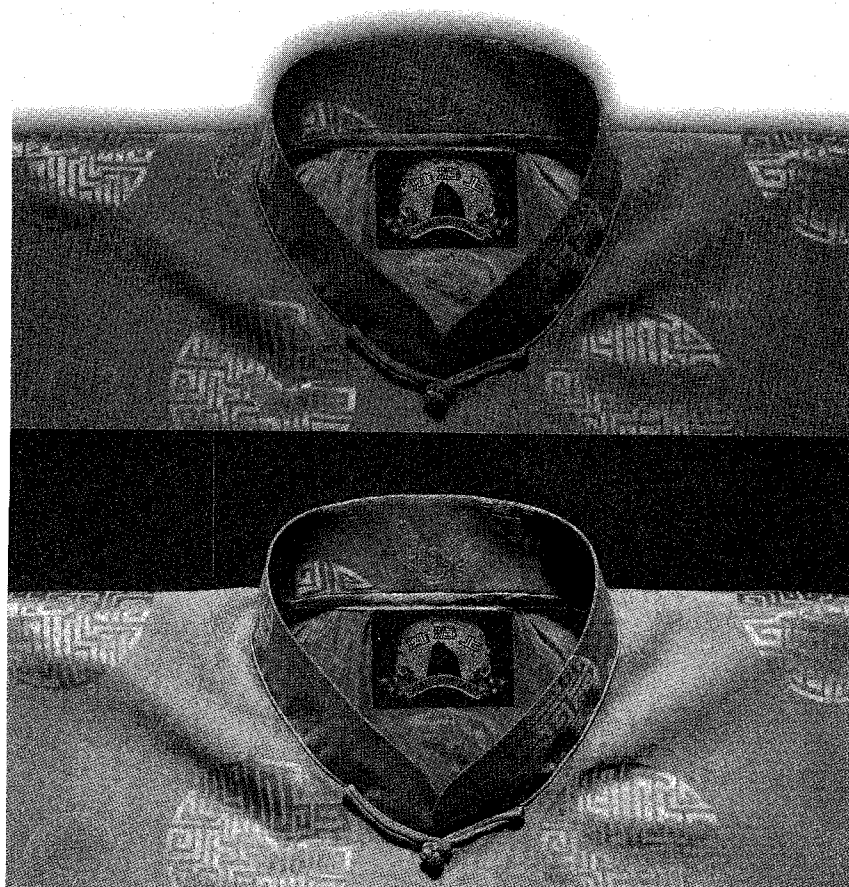
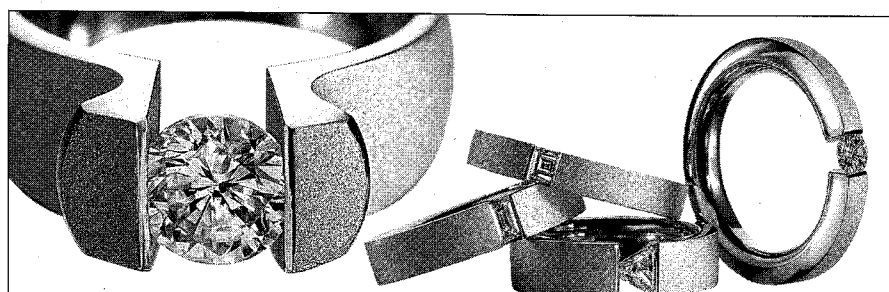
savvy shopping skills. In the same way that you would never just hand your credit card to a Saks salesperson and say, “I need a gift for my mom,” it makes no sense to give blindly to a charity, no matter how worthy its mission. Besides, it's much more satisfying to know exactly what your gift has underwritten—be it a week's worth of groceries for the homebound elderly, legal aid for a child in foster care, or helping sponsor a research laboratory. To simplify matters, we've put together a charitable-shopper's guide to a few of New York's worthiest causes.



The "Paw"

www.stevemadden.com aol keyword: steve madden
540 broadway 41 west 34th 86th & lexington 84th & broadway

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STORE/CONSULTATION: 92 THOMPSON ST SOHO 212 947 6505 12-7 MON-SAT & 1-6 SUN

1. Whip up ten hot meals for a homeless New Yorker with a contribution of only \$18.90 to the **Coalition for the Homeless**, an organization that delivers nutritious food to the city's homeless 365 days a year. Or, for \$1,300, help one formerly homeless woman rejoin the workforce through an eight-week job-skills course with follow-up counseling. *Contact: Melissa Bergman, 212-964-5900, extension 172.*

2. Buy one new piece of medical equipment for the research laboratories at the **Parkinson's Disease Foundation** with a donation of \$2,500 or more. A gift of \$30,000 sponsors a yearlong postdoctoral fellowship in Parkinson's-related research, and \$500,000 covers expenses for a completely renovated and outfitted lab (five are currently needed). *Contact: Robin Elliott, 212-923-4700.*

3. Take action on behalf of a child in foster care with a \$300 contribution to **Lawyers for Children**, which offers legal services to children in the foster-care system; \$100,000 would pay for LFC to provide legal services for every sexually abused child in foster care who requests help this year. *Contact: Glenn Metsch-Ampo, 212-966-6420.*

4. Contribute to the care of a stray cat or dog with a \$200 "Rescued Pet Wellness Package" at the **Humane Society of New York**. Upon arrival, the animal receives an examination by a veterinarian, neutering, and all inoculations and tests necessary to prepare the pet for adoption. Donors will receive a photo and bio of their sponsored pet. *Contact: Susan Richmond, 212-752-4842, extension 232.*

5. Underwrite a one-year personal-development program for an underprivileged teenager with a \$2,000 donation to **New York Youth at Risk**. Your gift will enable him or her to complete a program that includes a five-day intensive retreat, as well as unlimited follow-up meetings with an adult volunteer (for six to twelve months). *Contact: Kathleen Morris, 212-791-4927.*

6. Spring for one week's worth of groceries for a homebound Holocaust survivor in Brooklyn with a \$50 contribution to the **UJA Federation**; \$100 pays for a full day of outpatient

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care for an Alzheimer's patient; \$500 buys basic necessities for a family of five immigrants arriving in Israel from Ethiopia; \$1,000 provides emergency assistance to a battered woman and her children in New York City; \$18,000 will provide the services of a geriatric social worker at a local Y or community center. *Contact: Norman Eisenberg, 212-980-1000.*

7. Offer financial and emotional support to the family members of firefighters killed in the line of duty by giving to the **Widows' and Children's Fund**. The organization gives each surviving family member under the age of 24 a onetime gift of \$500. A donation of \$65 to \$75 will send a fireman's widow on a trip to see a Broadway play. *Contact: Sheila Pettit, 212-545-6962.*

8. Send four children living with cancer to Camp Adventure, a weeklong recreational program, by writing a check for \$2,800 to the **American Cancer Society**. While donors giving less than \$2,500 can't designate how their gift is used, it costs \$45 to provide one woman in Harlem or Bedford-Stuyvesant with a free mammogram, and \$500 to transport a cancer patient to ten treatment sessions. *Contact: 800-ACS-2345 or visit www.cancer.org.*

9. Seed the landscape in the borough of your choice with a \$15,000 gift to the **Parks Council**. This will enable it to work with community-based organizations to replant library and school gardens as well as smaller parks and street trees. A \$1,000 gift will sponsor the renovation of the public-school garden you designate. *Contact: Juliet Page, 212-838-9410, extension 228.*

10. Cover the bed and board for one family for one night with a donation of \$140 to the **Ronald McDonald House**, which provides pediatric cancer patients and their families with overnight hospitality, including comfortable rooms, kitchen facilities, and entertainment during prolonged chemotherapy treatments. *Contact: Vivian Harris, 212-639-0100.*

11. Supply 40 books for one of the **New York Public Library's** four research libraries (the Humanities and Social Sciences Library, Schomburg Center for Research in Black Culture, New York Public Library for the Per-



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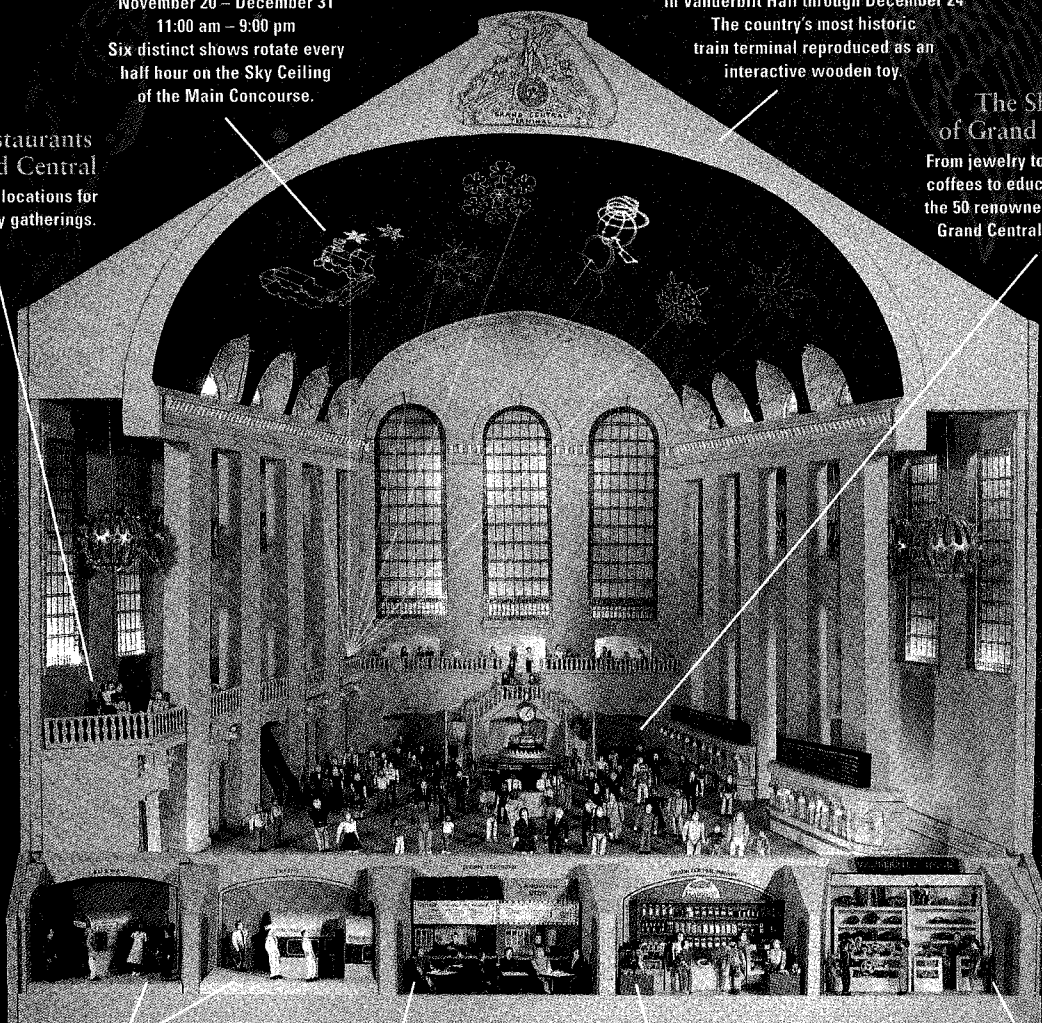
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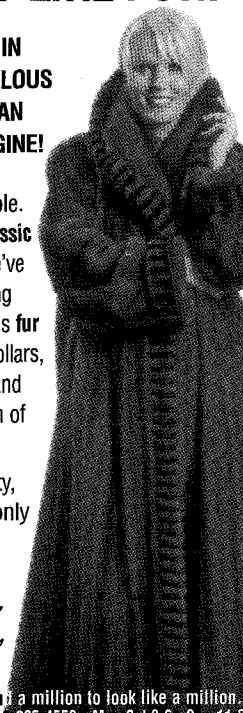
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forming Arts, or the Science Industry and Business Library) with a Conservator's-level membership at the New York Public Library (\$1,250). *Contact: Kim Fink, 212-903-0670.*

12. Buy art supplies for one classroom in Bedford-Stuyvesant with a \$25 donation to the **Clearpool Education Center.** The center partners with public schools in struggling neighborhoods to provide after-school and summer programs. Textbooks and educational supplies for one twenty-student class for a full year cost \$1,000; \$15,000 helps build a new playground at the Clearpool School; and \$1 million is needed to build a new school facility that would expand the organization's reach, currently from kindergarten through second grade, to include students in grades three through eight. *Contact: Michael Kirkbride, 212-528-3193.*

13. Underwrite a new refrigerated truck for **City Harvest**, which picks up excess food from restaurants and grocers and delivers the otherwise wasted meals to soup kitchens, food pantries, homeless shelters, and senior-citizen centers. Each truck costs about \$150,000—and many are needed, as available food currently exceeds freight capacity. *Contact: Karen Azeez, 917-351-8700, extension 144.*

14. Offer a steady job cleaning the streets of New York to a homeless man or woman through a donation to the **Doe Fund.** A \$50 contribution purchases brooms, dustpans, and shovels for one worker; \$5,000 outfits twenty workers with full uniforms; and \$10,500 funds the cost of one part-time worker's salary for a full year. *Contact: George McDonald, 212-628-5207.*

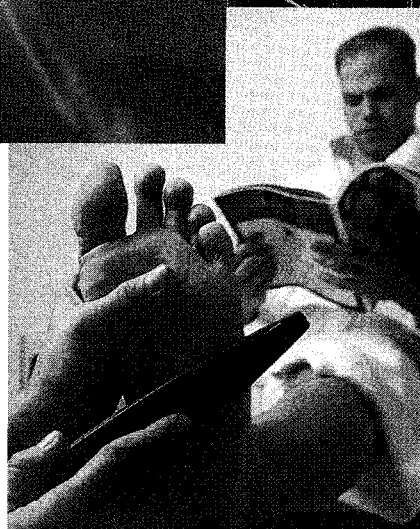
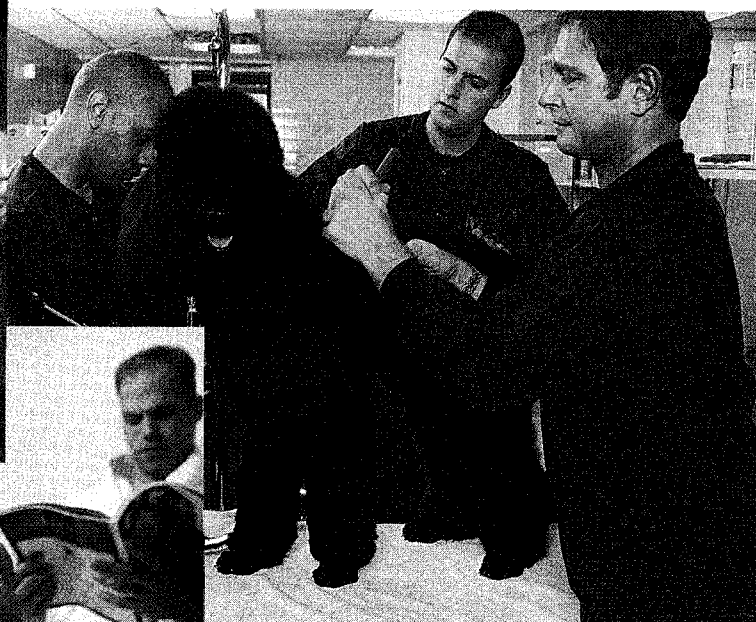
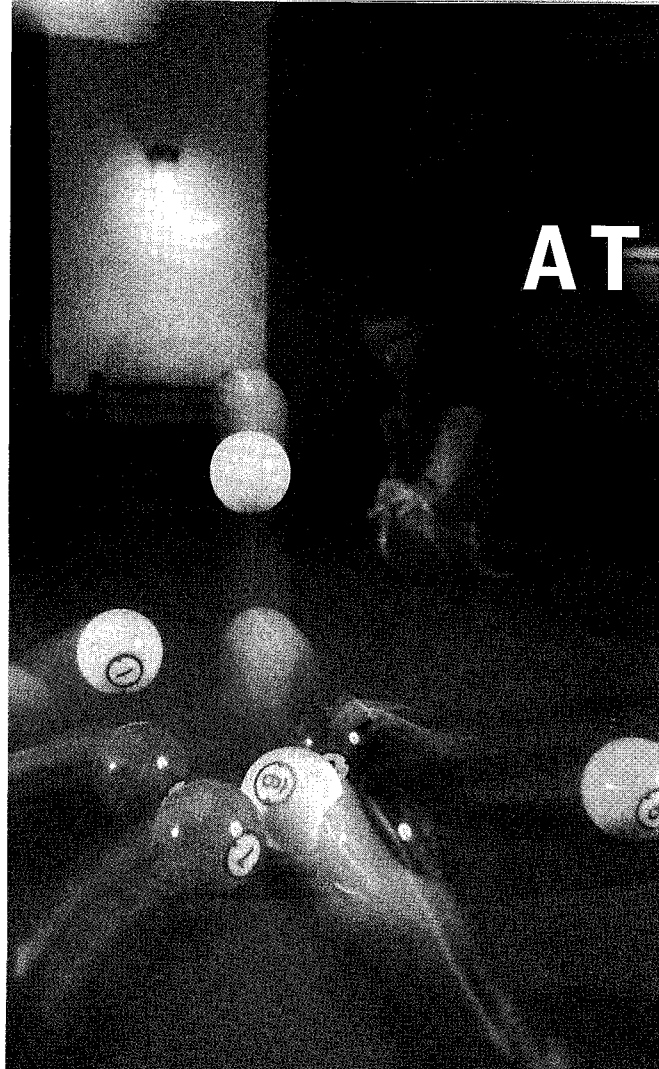
15. Construct a movable museum with a \$1.5 million donation to the **American Museum of Natural History.** The 34-foot converted Winnebago—equipped with exhibits and multimedia displays—will travel to inner-city schools, libraries, and communities throughout the greater-New York area. It will focus on a natural-history subject chosen by the museum in conjunction with you. Or, for \$50,000 to \$100,000, send a team of scientists to the Gobi Desert to hunt for dinosaur fossils. *Contact: Kristi Eppinger, 212-769-5295.*



TSE

AT YOUR SERVICES

From makeup to massage to pet grooming, services you'd love to splurge on for yourself make fantastic gifts. By Sarah Bernard



Present perfect: Pool-shark lessons at Corner Billiards; pampering and preening at DOGGIE-DO and Pussycats, too!; discount holiday packages at Equinox Spa for men and women.

Bored with trying to satisfy the people on your list with a simple 3-D object in a box? Time to contemplate things they can do, or—even better—have done to them. • From spa sugar scrubs to billiards lessons, there are package deals all over town on the kind of instruction, relaxation, and restoration New Yorkers crave but never manage to schedule for themselves. That's where you come in. • Significant others—male or female—will find Zenlike comfort at **The Spa at Equinox** (140 East 63rd Street, 212-750-4671; 205 East 85th Street, 212-396-9611), which is rolling out discounted holiday packages to supplement its year-round menu of indulgences. Champagne Wishes gets him or her a manicure, a pedicure, and a half-

hour of Swedish kneading (\$100). Athletic overachievers might particularly enjoy Jingle Bell Rock, a massage with heated rocks that are used to loosen tight muscles (\$165). • For party prep, **Borja Color Studio** (118 East 57th Street; 212-308-3232) offers a special \$250 full-monty certificate that includes hair color, highlights, cut, and style, topped off with a manicure and pedicure. Add a glam makeup session for \$125. • For those who have a hard time squeezing pampering into their schedule, the **Helena Rubinstein Beauty Gallery's** (135 Spring Street; 1-877-4HR-SOHO) main-floor Express Beauty Buffet guarantees a quick turnaround, from 30-minute facials (\$40) to fifteen-minute polish changes (\$15).

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In the spirit of the holidays, American Express will make a \$35,000 guaranteed donation to Save the Children. Use the Card this holiday season and take advantage of special Save the Children gift offers when you shop at the locations below.

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IF SOMEONE ON YOUR LIST HAS BOUGHT a yoga mat but never used it, you can give him a chance to sample several varieties all under one roof at **Yoga Plus** (20 East 67th Street; 212-327-0159). Yogi Christine Grimaldi teaches Ashtanga yoga as well as Iyengar techniques in her Open classes, and a more rigorous option, Flow yoga, which incorporates dance and martial arts for a more intense cardiovascular experience (\$20 a class or \$180 for ten classes; privates are \$100 per session or \$1,000 for a pack of eleven).

Sal Anthony's Movement Salon (190 Third Avenue, near 17th Street; 212-420-7242) is a surprisingly well-priced mecca of alternative modalities like Pilates and the newest exercise craze, Gyrotonic technique. ("Basically, it's yoga on machines," says artistic director Daniel Giel.) A half-hour private session of Gyrotonic work, a half-hour massage, and three classes are \$50. Full-hour private sessions of either Pilates or Gyrotonic work are \$50, or \$235 for five.

OSCAR DE LA HOYA WANNABES CAN PERFECT their uppercut at the **Church Street Boxing Gym** (25 Park Place; 212-571-1333), which offers five-week introductory courses (\$199) in boxing as well as Muay Thai boxing (that's kickboxing, to the uninitiated). In the same ring where Lennox Lewis and Evander Holyfield have jabbed and weaved, novices will learn proper form, stance, shadowboxing, and speed-bag

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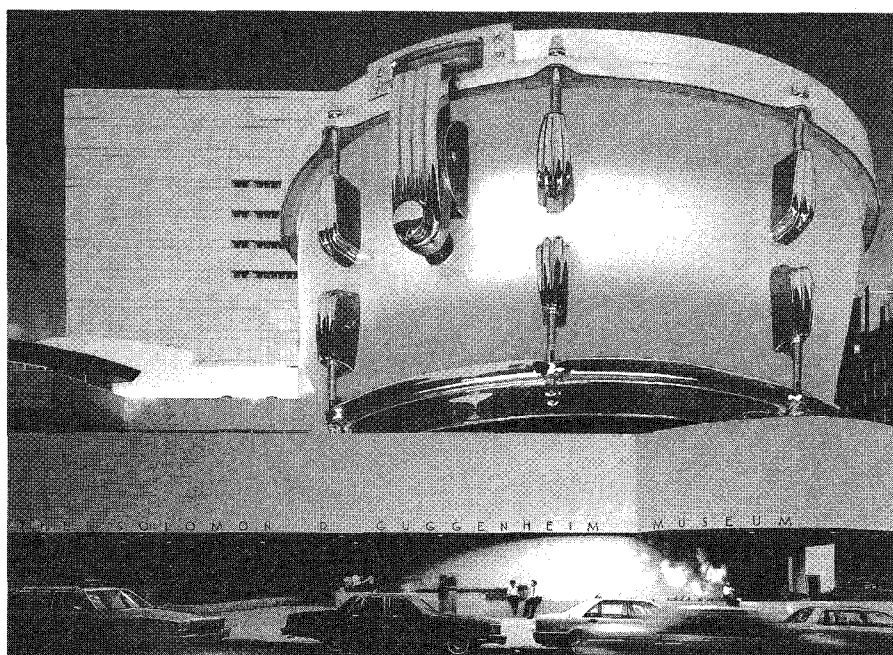
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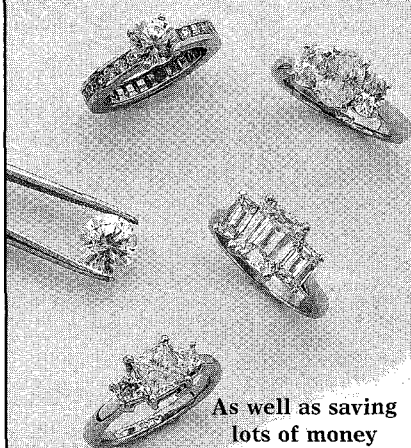


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DON'T LET YOUR FRIENDS EMBARRASS themselves at the barroom pool table one more time. At **Corner Billiards** (85 Fourth Avenue; 212-995-1314), workshops on Saturday afternoons are given by house pro Helen Koh for \$5. The one-and-a-half-hour sessions review bridge (that's the hand that holds the cue in place) and stroke (that's the one that moves the cue back and forth) and proper pool-shark stance. Private sessions from Francine Crimi are also available for \$70 an hour. Gift certificates can be applied toward either option, as well as table time when recipients are ready to showcase their new-found *Hustler*-style moves.

WHEN ALL THAT'S LEFT OF THE HOLIDAYS are cigarette butts and wine stains, aesthetes will love you for a chance to have their wares restored by the experts. **Madame Paulette** (1225 Second Avenue, near 65th Street; 212-838-6827), which cleans garments for Fendi, Gucci, Versace, even Sotheby's, offers gift certificates for its menu of obsessive-compulsive services, including the Vera Wang-and-Badgley Mischka-approved bridal division, which gets shipments from as far away as Turkey. "We invite brides to see their dress before we pack it up," says owner John Mahdessian, "and if they live *outside* the city, we take a digital picture with the grass stains out and e-mail it to them." He'll also dispatch a team of cleaners to your house (or jet, or yacht, he notes) to scour balloon shades, headboards, or antique rugs on the spot.

FANATICAL PET OWNERS (IS THERE ANY other kind?) can schmooze with Westminster contestants and city celebrities (Puffy and his shar-pei are regulars) at **DOGGIE-DO and Pussycats, too!** (567 Third Avenue, near 37th Street; 212-661-9111). Owners Larry Roth and Howard Binder promise a day of beauty to rival one at Canyon Ranch: After nail clippings, coat-specific conditioners, and hot-oil treatments come a hand-scissored haircut and fluff-dry (\$70 for small dogs to \$175 for large standard poodles). Gift certificates can also be applied to doggie day care (\$30 a day or \$400 for a month pack)—"It's like nursery school, but for toy breeds only right now," says Roth—or rounded out with merchandise, from python collar-and-leash sets (\$200) to Limoges

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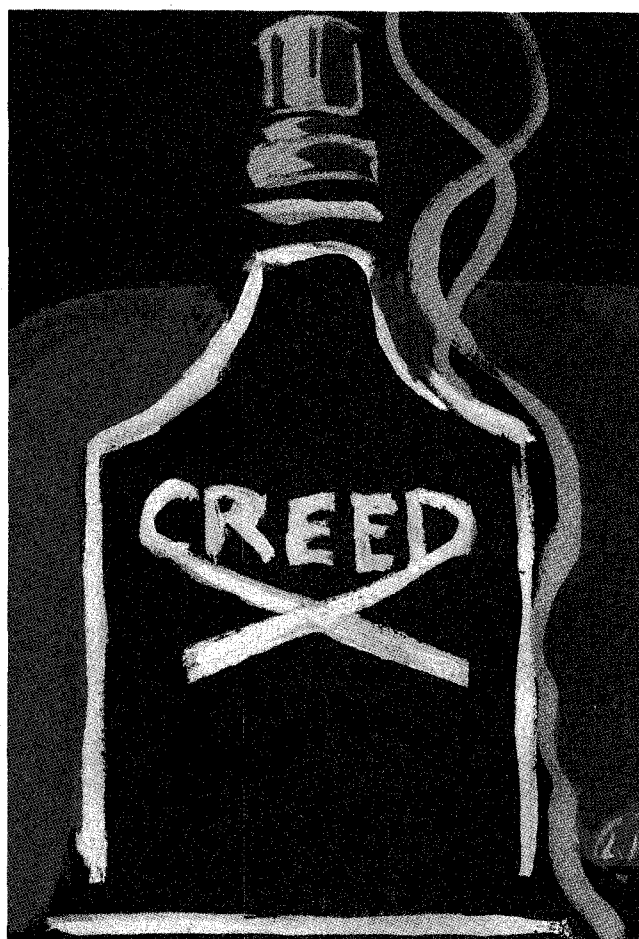
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boxes personalized with your dog's image (\$100-\$250).

IF YOU'VE BEEN LESS THAN RESPECTFUL of the family heirlooms in your possession, at **Speezak Quilt Studio** in Park Slope (425 Fifth Avenue, Brooklyn; 718-369-3513), Judy Speezak will repair antique quilts, wall quilts, and pillows, or custom-craft new ones using her vast library of vintage fabrics; others supply their own materials: boxer shorts, a deceased father's tie collection, a toddler's repertoire of cotton shirts and shorts. "Children's clothes come in nifty little patterns," she notes. The minimum repair is \$50; new work is \$60 per foot, plus the cost of the fabric.

FOR NEEDLE-PHOBES WHO HAVEN'T SEEN the inside of a doctor's office since their college physical, here's a practically painless push in the right direction: a visit to the **Continuum Center for Health & Healing** (245 Fifth Avenue, at 28th Street; 646-935-2220), a new outpost of Beth Israel Medical Center overseen by integrative-medicine leader Dr. Woodson Merrell. Gift certificates for a visit to the Continuum (\$100, \$150, \$200) are good for any of their Western medical services (a session with a medical doctor, gynecologist, or nutrition specialist), or any of their Eastern ones, like Tibetan, Chinese, and Ayurvedic healing.

IF SOMEONE YOU KNOW HAS SPLURGED ON a shiny new G4 but has maxed out all their computer resources by pressing the *on* button, **Leigh Henderson** (212-362-0942; Leigh@LeadershipTrainingRoom.com), a technology coach, has helped all levels from Britney-loving teens to a 92-year-old grandma surf the Web or photoshop their own digital pictures, for \$125 an hour (two-hour minimum). A former technology trainer at Merrill Lynch, she notes, "I've used e-mail since 1982!"

FOR YOUR FRIEND WHO CRAMS A three-bedroom life into a one-bedroom, a visit from clutter consultant **Michelle Passoff** (212-222-2488) might be in order. Passoff will transform pack rats into neat freaks. "If 2001 is your year of change, say you're getting married, getting divorced, retiring, or recovering from a bad year," she says, "for all of these reasons, it's a great thing." One liberating four-hour session in the city is \$300; outside, it's \$400. "I follow the clutter," she says, "and I promise fun."

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7 parts boiling water
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2 dashes of angostura
1 teaspoon brown sugar
2-3 cloves
2 cardamom pods
twist of lemon

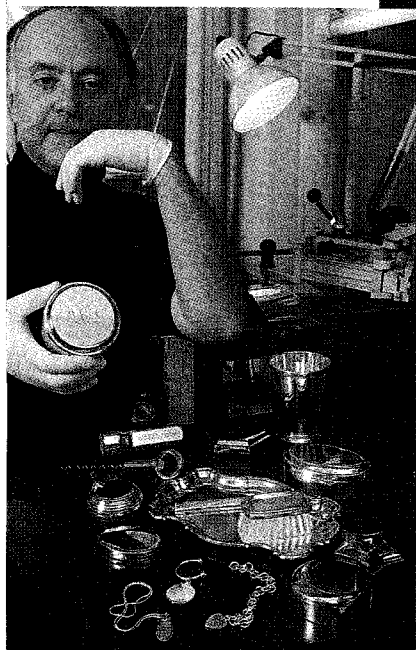
Pour the boiling water into the glass
with the whiskey, angostura and
lemon. Spear the cloves into the
twist of lemon and add. Stir to
dissolve the sugar and serve.
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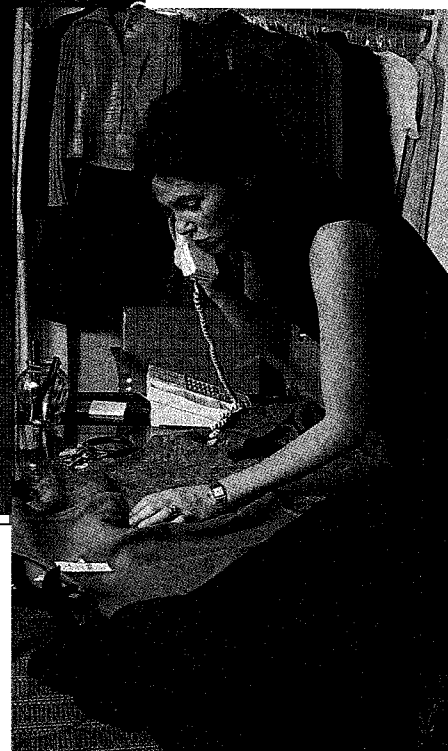
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Pro shop: Gift secrets of the stars' helpers include, from left, Accurate Engraving, where Allen Bluestein holds his wares; the Tenement Museum, where Virginia Webster holds bags; and Laura Mannix of Barneys, on hold in her office.



CHRISTMAS CONFIDENTIAL

Don't have a personal assistant to do your holiday gift shopping? Take heart. Three star shoppers reveal their favorite secret Santa hideaways. By Marisa Fox

A NEIGHBOR OF MINE, AN ASSISTANT TO A POWER COUPLE, always finds the most enchanting gifts. On my son Leonardo's first birthday, she gave him a pair of denim overalls embroidered with vintage cowboy patches and gold fringe. It was the cutest thing I had ever seen. One spring, she left a lantern at our doorstep adorned with hand-painted daffodils and stuffed with chocolate eggs. Then there was the storybook that came with a flashlight. Each page featured cutout drawings that you would shine the flashlight on to form shadows on the wall.

Where did she *find* these things?

"You know I can't tell you," she always chided me.

This year, facing another season of lackluster holiday gifting, I begged her to tell me how—and where—she shops for her employers' many celebrity friends. What she *doesn't* do is one-size-fits-all gifts.

"You have to think long and hard about the person receiving the gift," she says. For example, if they travel often, they are more likely to appreciate the latest flight accessory than, say, a season's subscription to the City Ballet, since they aren't going to be around to use it. If the person is super-feminine and is more likely to dine at Le Cirque than at Pastis, perhaps a Fortuny hand-printed cotton pillow from **Françoise Nunnallé** is the way to go.

Nunnallé, who only takes private appointments at her very frilly apartment (212-246-4281), hand-sews her cushions from seventeenth-century silks. "They are works of art," Nunnallé declares none too modestly. "I wouldn't recommend crushing them while you're watching TV." And considering their price—upwards of \$1,500 a pillow—you wouldn't, either.

How did my neighbor—let's call her Angie—find her?

"An interior decorator tipped me off about her," she says. "I liked the fact that she carries one-of-a-kind stuff."

"In general, though, home-décor items can be hard," Angie explains. "You have to be a little generic unless you know the interior of someone's home or are sure of their aesthetic sense. The great thing about Françoise's pillows is their color. They're so subdued, they are like noncolor colors. They integrate with a lot of things."

"To a certain extent, you have to think along generic lines, like if weight's an issue, you don't buy a garment with a structured fit," she continues. "And then some things just hit you in the head, like pashmina two years ago. It was so new, it came in such great colors, and the price was right. It was rare and exclusive, there

was something very exotic about it, and it transcended age."

Angie was introduced to pashmina by Aude Bronson-Howard, a costume designer who set up a thriving business, **ABH Design** (160 East 56th Street, tenth floor; 212-688-3764), importing and manufacturing everything from Belgian table linens to Scottish cashmere to velvet and silk sachets adorned with handmade flowers. But since last year, Angie has had her eye on Bronson-Howard's rabbit bouclé overcoat, her fur-trimmed ponchos and throws, her antique silk-charmeuse prints and cashmere wraps in breathtaking colors.

What about the pashmina pajamas offered for this holiday season?

"Nope," Angie says. "Pashmina is not a gift thing anymore. It's become something you buy for yourself." They're a bit too cliché, she explains, and send the wrong message. The gift, after all, reflects the giver as well.

Besides, you don't give a co-worker something as intimate as pajamas. Rather, it's about finding that balance between the personal and the professional.

At **Accurate Engraving**, a custom-engraving and silver-sales business (432 Park Avenue South, near 30th Street; 212-889-8980), Angie finds great corpo-

rate gifts. "Let's say I'm Revlon and I have a hundred buyers coming in and I need something special," she explains. "I might do a sterling-silver Post-it note holder with each of their names on it."

Accurate Engraving's Allen Bluestein can deliver from 12 to 1,500 of each item within a week. Bluestein also can imitate any type of penmanship, in any language—which means he can custom-engrave even handwritten notes onto, say, a Tiffany-style silver frame, turning a classic gift into something infinitely more meaningful. "And of course, he's got the best prices for silver and pewter around," says Angie. "And he works with you to come up with that perfect item or idea that symbolizes something special."

If the relationship is not rigidly defined, sometimes the recipient's circumstances are. For couples expecting a baby, Angie often turns to Tara Brivic at **Z'Baby** (996 Lexington Avenue, at 72nd Street; 212-472-BABY). "She puts together gift baskets that look personally selected," says Angie. "These are not your run-of-the-mill layettes." Brivic obsesses over every detail of her baskets, from the hand-painted bibs and Petit Elephant print onesies inside to the tulle wrapping. She's made them for Madonna, Will Smith, and Celine Dion, im-

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parting a personal touch to each basket; for Smith, she even included a pair of black sunglasses.

For a layette that has more of an heirloom quality, Angie refers to Rosi Zingales of **Studio Rouge** (by appointment only; 212-989-8363), a costume designer who started turning out blankets made of vintage handkerchiefs a few years ago. Now she makes two varieties of baby accessories, Hanky Blanky and Animal Wrappers, waffle-weave hooded towels, and mitts with little gingham lambs and the like sewn on.

"With her it's totally unique and you can have the baby's name and birth date embroidered on," says Angie. "You're also giving something that looks like it came from grandma's attic. It's hand-sewn, it's quilted, it's like handing down a family patchwork. You give something personal like this to someone you're really close with."

But there are times when she falls back on simple luxuries: Three weeks before Christmas, she scours the city in a radio car, running into places like FAO Schwarz ("I call them in advance and just run in to pick up"), Waterworks for bath products, Aedes De Venustas on Christopher Street for candles and room fragrance, Manhattan Fruitier for food baskets, Loro Piana for cashmere, Pratesi for linens and towels, and others, depending on her list. The hardest part, she says, is packing and shipping gifts off to her employers' often far-flung friends.

WITH HER FUZZY JACK RUSSELL TERRIER, Eldridge, perched on her lap, Virginia Webster, a celebrity stylist, is cruising the East Village in a black Lincoln town car searching for the perfect gift for someone who really doesn't need anything.

"Go down Allen Street, make a left on Grand, and then cruise up Orchard Street until I tell you to stop," she says hoarsely to the driver. "The Lower East Side is where I always begin."

To her, holiday shopping isn't a one-stop affair at Blooming's or Macy's. With an A-list clientele of rockers and stage, screen, and television stars, and socialites from coast to coast, she must seek out the new, the exclusive, the chic.

"It's about mixing Armani with the cool, eclectic stuff," she explains. "I also have my own network of private showrooms, antique dealers, tailors, cobblers, and craftsmen, and divine and groovy stores."

She pulls up in front of **Hello, Sari** (261 Broome Street; 212-274-0791), a tiny storefront on Broome Street painted an improbable shade of pale pink and a trove of rare Indian textiles, jewelry, and



Aude, olé: Aude Bronson-Howard is a costume designer with a thriving textiles business.

beads. The boutique—a little box filled with mirrored fabrics, golden caftans, Pakistani shoes lining the periphery, bowls of bangles in every conceivable shade, and the obligatory sari, served up in a rainbow assortment—is dizzying.

"I get very excited when I'm here," says Webster, putting her hand over her heart. "Exquisite."

And with that she reaches through the fray for a sheer mirrored sheath embroidered in blue and green, which she calls a "beach dress."

"These make great gifts because they're so exceptional, but they're actually usable. In ten years, you won't be able to find these dresses unless a designer decides to copy them." At \$80 a pop, Webster can't resist them.

She pauses to take a mental inventory of the people on her list. A celebrity with extravagant taste needs something for her daughter, her new boyfriend, and her manager. A wealthy singer based on the West Coast insists on items that convey a spiritual message. And there are so many others. "It'll work for someone," she says.

She selects a cluster of bangles (\$3 to \$6 apiece) and some saris (\$40 and up) that she will suggest as throws, and has the proprietor tally up the rest.

"Not bad," she says, glancing at the receipt. "These would cost three times as much anywhere else."

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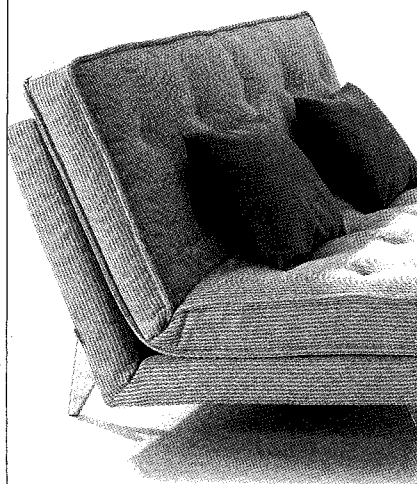
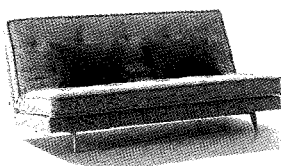




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Bargain hunting for celebrity gifts? "Of course," says Webster dryly. "Just because they're rich doesn't mean they don't like deals. If I can find them something unique that doesn't cost an arm and a leg, they love that."

With that in mind, Webster heads across the street toward the **Lower East Side Tenement Museum** (90 Orchard Street, at Broome; 212-431-0233). She picks up some colorful straw baskets (\$15 to \$20) and starts loading them with old-fashioned toys. Next, she moves on to the jewelry case. She selects everything from little Buddha earrings (\$30) to \$9 glass rings to an ceramic mezzuzah (\$22). There are Hebrew alphabet blocks, family albums on Chinese immigrants, Mexican-American heirlooms, ethnic-music CDs, even a leather coin purse shaped like a paper cup (the proceeds from the sale of the purse benefit the homeless).

"These are the kinds of gifts that people tend to treasure," she says, bringing her pile to the cashier. "They are intensely personal, even spiritual. And for kids, these are meaningful presents."

Back in the limo, Webster calls up a friend who tells her of a new boutique called Smaak in NoLiTa. Suddenly we're there.

Smaak seems to be our stop for novelty chic: It's a tiny, 500-square-foot shop (219 Mulberry Street; 212-219-0504). "Everything is Scandinavian or Dutch," says the owner, Susannah Gaterud-Mack, a modern-day Valkyrie with long blonde hair and a commanding voice. "These are all young, up-and-coming designers who have never sold anything here before."

Smaak, which means taste in Swedish, is the kind of place where you might envision Björk hiding in the dressing room. The styles range from folkloric with a twist to avant garde and arty. "Perfect for my *Scream* and *Blair Witch* clients," says Webster, gazing at a teal-and-violet quilted skirt and top delicately stuffed with plumes.

Next, she holds up a tank top with gems placed under a sheer layer. She picks out a cashmere-and-mohair scarf with a hand-dyed pattern taken from ancient Nordic runes. But when she spies a felt cap pierced with a giant safety pin, her jaw drops.

"Very Anaïs Nin," she says, placing it on her head, as her platinum ringlets fall around her delicate face. "But with a punk edge."

After selecting a dozen funky items, we are off again. Next stop is **D. L. Cerney**, a sixteen-year-old boutique (13 East 7th Street, 212-673-7033) that fea-

tures its own line of men's and women's ready-to-wear cut from vintage and new fabrics.

"Instead of buying that sweaty old thing that everyone has already referenced, or that new Prada that costs a fortune, I would come here," Webster says, adding, "I bought thousands of dollars' worth of stuff here last year as a gift to myself. These make classic gifts."

The **Paul Smith** boutique on 108 Fifth Avenue, at 16th Street (212-627-9770), beckons. "People think this is only about Paul Smith clothes, but it's not," says Webster. "I do all of my rock-and-roll shopping here." And Webster has an impressive roster of stylishly clad pop stars. I am sworn to secrecy as she leads me enthusiastically to the glass case at the center of the store and has the salesman take out everything from type-writer-letter cuff links to Nikki B silver-beaded bracelets to a chunky silver speedometer watch that has a sixties flair.

"The eclectic accessories and home items in here are just amazing," says Webster, strolling about with Eldridge curled up in her arms. "Everything in here is unique and witty—just what a celebrity would want." There's a Beatles *Yellow Submarine* tea set, a sparkly CD-holder that any touring rocker could use, a fifties-style men's fedora with plaid trim or in a racy animal print, buttery soft woolen T-shirts that are lightly frayed, with a subtle paisley print, Lucite trays and coasters adorned with leaves, feathers, or flowers, a hot water bottle covered in striped cash-

Everything old is new again: At D. L. Cerney, the clothes are new but the styles are old.





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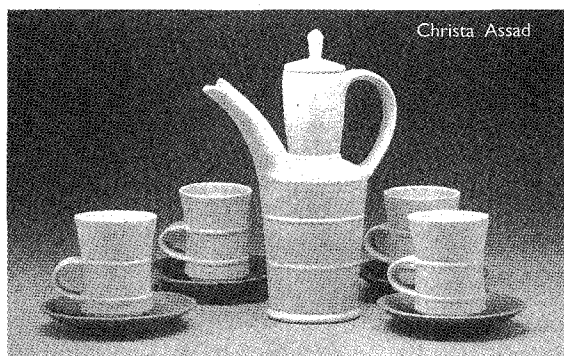
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mere, even bright woolen bags to throw everything in.

IT'S BARELY 9 A.M., BUT LAURA MANNIX, the rosy-cheeked studio-services coordinator at Barneys New York—the store's quintessential gift shopper—is already prowling the cosmetics counters on the first floor.

"I have to fit this in before the crunch starts," she says, referring to her main job selecting clothes for television and film productions. "This is something I do on the side."

Her side clientele is impressive nonetheless. Last year, she kept the store open late to assist Mariah Carey with her Christmas list. Today, she's getting a jump-start on Danielle Steele, who, she says, "usually starts her holiday shopping early" for her eight children and many friends.

The gifts also must bear that Steele touch—extravagant, somewhat theatrical, and even romantic. "This is very decadent," she says, reaching for a bottle of Sake Bath. "It has a pretty high alcohol content, so when you soak in it, it's really intoxicating."

Next, she leads me to the Miracle Worker, a \$42.50 box of cosmetics from Philosophy. "I got this for Heather Locklear last year to give to one of her kid's teachers," she says. "It looks very impressive but it's reasonably priced."

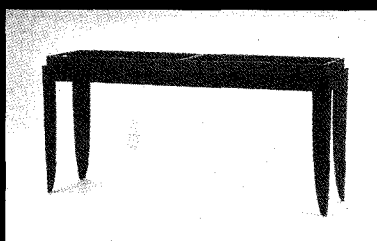
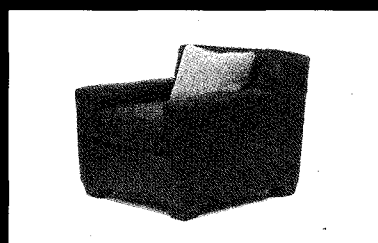
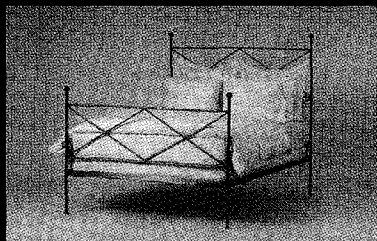
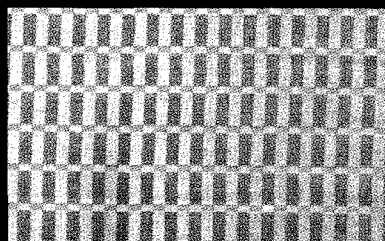
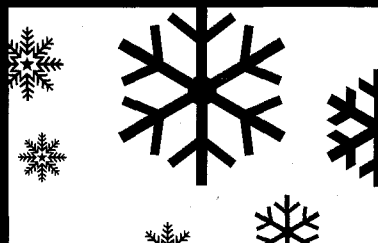
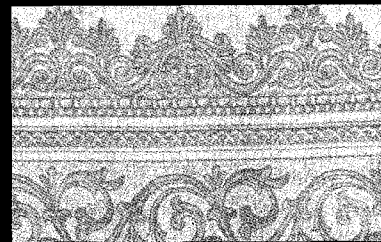
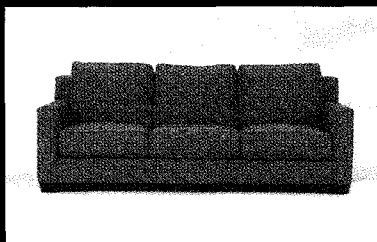
But for one of Steele's best friends, Mannix has a more extraordinary idea. "For people going away to a resort, I like to take a bag and stuff it with all sorts of great beach items," she says, reaching for an oversize Pucci bag (\$1,895). "I'll put everything from Kiehl's sunscreen to sparkly makeup to embellished flip-flops and fun stuff to wear on the islands in here."

As we stroll past the accessories, Mannix reaches for something Burberry—this year's pashmina. "I call this the happy scarf," she says, opening up a glass case. "It's double-fringed, wool and cashmere, \$155, and it comes in novelty colors like rosy pink and mint green. It's a great gift for a housekeeper."

Lucky housekeeper, I think.

As we head up the escalator toward women's ready-to-wear, Mannix tells me that Mariah is a big gift-giver, too. "And she has a very clear idea of what she wants," she adds. On the third floor, Mannix zeroes in on a red mohair Ralph Lauren sweater priced at \$895. "It's a classic Christmas gift," she says. "It's perfect for one of Mariah's friends."

Across the floor, she spies a festive, red, Renaissance-looking jacket with



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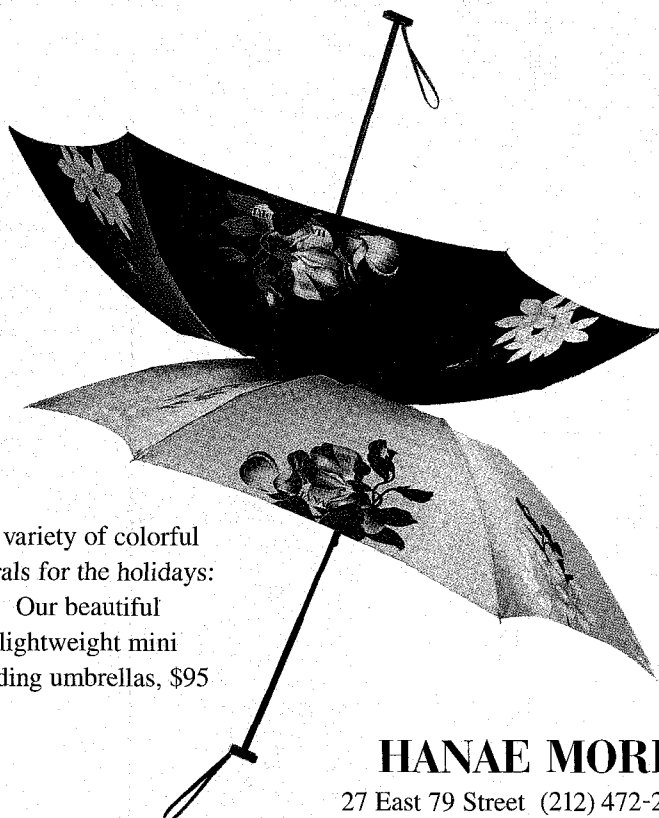
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tapestry print and big puffy sleeves by Yohji Yamamoto. "This is very Danielle Steele," she says, taking it from the rack. "This is the perfect gift for someone with drama and a real appreciation of clothing. And it's the perfect thing to wear to a holiday party."

But clothes, she tells me, can be tricky. "Size is a touchy issue," she says. The new Earl Jean corduroy jacket or skirt may be fine for a teenage daughter, but don't buy that for a peer.

"You can't be too trendy," she advises. "You want to get something exceptional or classic, either that no one else has or that nobody can get enough of."

With hangers in hand, we head up the escalator toward the Co-Op. "I get a lot of ideas here," says Mannix, picking up a pink, red, white, and brown striped Kate Spade travel bag. "Here's another great bag to stuff with goodies." Last year, she tells me, Anna Wintour called and requested special soaps, individually wrapped and packaged in Barneys' hat boxes.

"She needed a hundred of them," she says. "And in a hurry."

There are no soaps up here, though, just brightly colored scarves and funky knit caps, some with cat ears, that Mannix says would make great stocking stuffers. There are also chic leather shoulder bags in shades like eggplant that she says are practical gifts for someone's personal assistant.

But enough of practical, I want that secret decadent stuff only celebrities and socialites get. We leave the Co-Op and take the elevator down to lingerie.

"You have to feel this," says an animated Mannix, reaching for a cashmere robe that practically melts in my hands. "It's the ultimate luxury and you only give this to someone really special."

Considering its cost—\$2,130—I would hope so. Mannix also points out a lacy bustier that resembles couture (\$395) with a matching thong (\$185).

"It's very classy," she says. "It has to be of this caliber, otherwise I don't recommend buying lingerie."

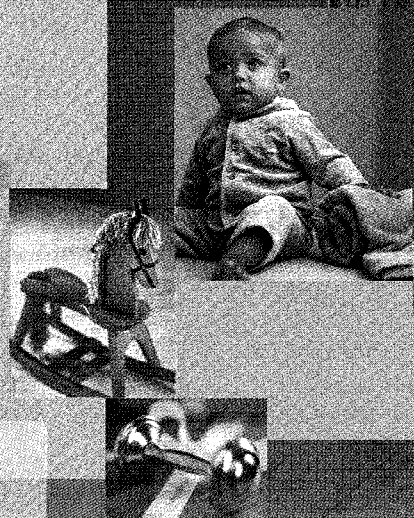
And with that, we head back to her office on the eighth floor, right as a stylist from *The Street* arrives, shopping bags in hand, with clothes and shoes to return. No time left to dream about the holidays.

As she tallies up the gifts on her tidy desk, I spy a picture of an adorable chocolate Lab.

"That's Bear," she says, smiling. "He arrived with a ribbon wrapped around his neck from a stylist friend a few Christmases ago. He's the best gift I ever got."

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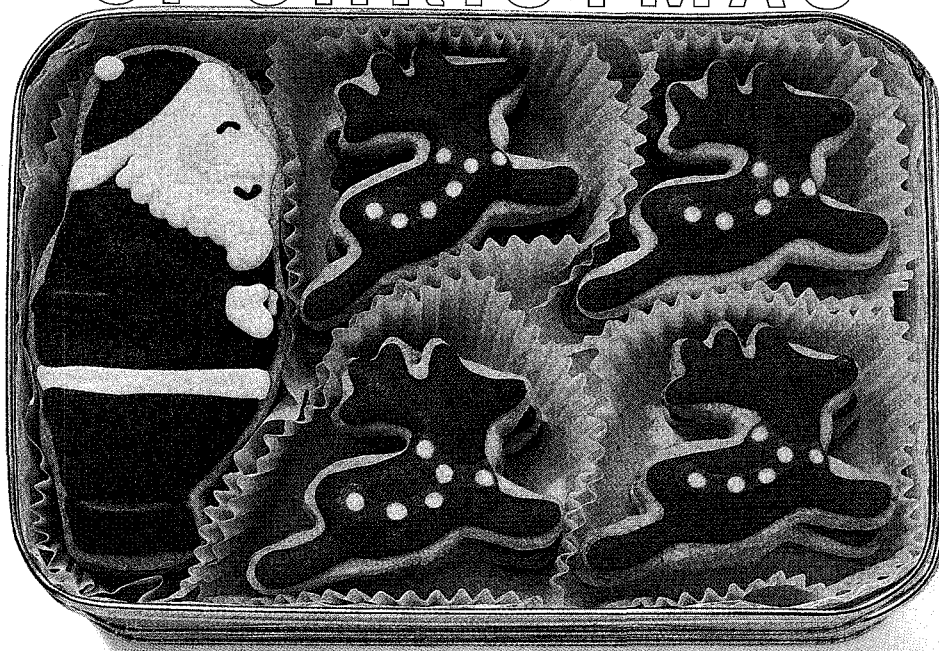
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THE TWELVE MONTHS OF CHRISTMAS



Many happy returns: Eleni's Cookies, left, and Bliss Spa (whose shower gel is below) are among the companies offering monthly gift packages.

Fruit-of-the-Month Club had the right idea: Give a gift that keeps on giving all year long and you'll be remembered all year long, too. We've tracked down some of the more creative gift packages the city has to offer. And there's nary a Red River grapefruit in sight. By Anna Rachmansky



MONSTER COOKIES

Eleni's Cookies look so good that you'll want to think twice before biting in. The cookie madame, who left a magazine career to start her own company with her mom's oatmeal-raisin recipe, is rolling out a special yearlong gift package of eighteen seasonal iced cookies stacked in a tin each month (\$465 with delivery; 212-255-7990). The lucky recipients will pop open a box to find whimsically bright seasonal designs, from Santa and his reindeer to bunnies and carrots and later to sailboats and flip-flops.

THIS BUD'S FOR YOU

Bring the garden to a friend's doorstep every month with a bouquet of blooming stems (\$45 and up) or a potted plant (\$50 and up) from Surroundings (224 West 79th Street, 212-580-8782; www.surroundingsflowers.com). They'll put together a custom package based on your budget and your recipient's taste (even calling monthly to see what the green thumb wants), to be delivered for as long as your wallet allows. Choose among their signature English-garden-style centerpieces and baskets overflowing

with multitone blossoms (from \$85), including a winning cluster of vibrant roses in a julep cup (\$125). Order by December 15 and Surroundings will waive the \$35 membership fee for its Flower Club, which entitles you to 10 percent off flowers, 25 percent off orchids, and five free deliveries.

MELT IN YOUR MOUTH

Receiving François Payard's Les Plaisirs Sucre is like getting a regularly scheduled visit from the Sugar Plum Fairy. Sumptuous handmade French chocolates, a pyramid of fresh strawberries accompanied by lush chocolate fondue, and a chocolate-mousse cake with almond dacquoise and a pumpkin-crème brûlée center are just a few of the treats (\$600 with shipping for the twelve-month program; 877-9-PAYARD or 212-426-1772).

At La Maison du Chocolat, employees well versed in lingua *chocolat* will design a custom gift package—an elegant, beribboned brown box filled with chocolates of your choosing—to be delivered as often as you specify. Get an online preview of the entire collection of handmade creations, like cocoa-dusted fine champagne truffles (\$36–\$114) and dark-chocolate Habaneras infused with fresh peach pulp (\$38–\$47). Then call the shop with your choices, or go the Quick Pick route and just name your price, leaving it to the staff to send a monthly confectionary treasure. (1018 Madison Avenue, near 79th Street, 800-988-5632 or 212-744-7117; 30 Rockefeller Center, 212-265-9404; www.lamaisonduchocolat.com)

PUFF, DADDY

Alfred Dunhill, that debonair English tobacconist, has a Cigar of the Month Club (\$575 with shipping; 800-776-4053) that will deliver four cigars every month, selected from their collection of more than twenty brands of new and vintage stogies. The recipient also gets matchsticks and a Dunhill cutter; all he'll need is an ashtray and some Altoids.

After you've taken care of the man, it's time to look to his best friend. Give the pooch a yearlong treat with all-natural, vegan doggie cigars and cigar butts, complete with a nori seaweed band, from Blonde With Beagle (\$164 with shipping; 888-819-2477). Developed by Josie Bell, taste-tested by her dog Charlie, and vet-approved, they're even good enough for humans to snack on. Although the peanut-butter-flavored edible Frisbee is probably strictly for Fido.



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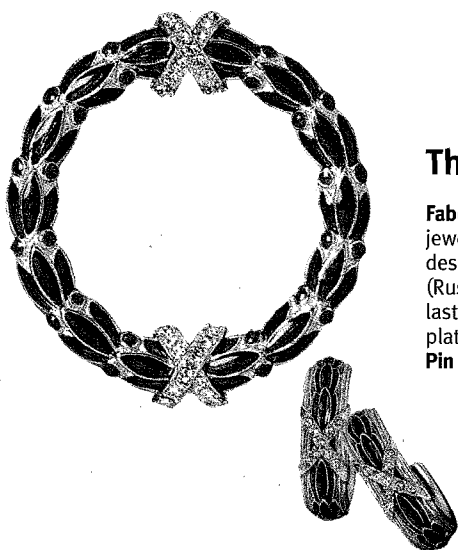
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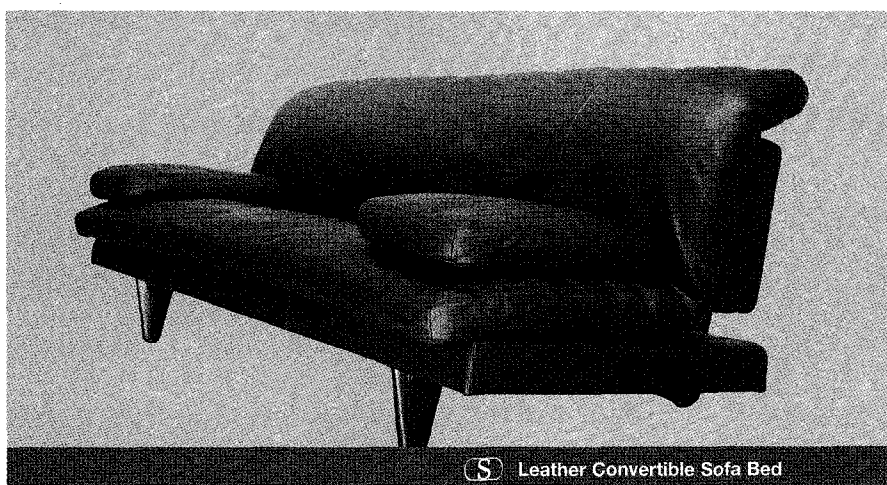
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FOLLOW YOUR BLISS

Think of it as Bliss in a box. Beauty queen Marcia Kilgore, whose spa services are touted by everyone from downtown divas to ladies who lunch, felt that everyone should enjoy a bit of her brand-name pleasure at least once a month. Hence the aptly named Continubliss (\$999 with delivery; 888-243-8825). It kicks off with the arrival of a chic leather tote bearing a \$100 gift certificate (a little something toward the famous triple-oxygen facial or that \$1,000 jar of Crème de la Mer) and continues with at least two BlissLabs products per month, everything from the skin-softening Hot Salt Scrub to the ultra-intensive hand treatment Glamour Glove Gel. We loved the cheery blue packaging and blueprint instructions, which make re-creating spa treatments in your bathroom that much easier.

Not the do-it-yourself type? Avon's preening mecca (725 Fifth Avenue, near 56th Street; 212-755-AVON) offers Relax to the Max (\$1,050), twelve monthly massages and a stash of body products that will ease even the tightest joints; Skin Deep (\$1,050); a year of facials and skin-care products; and Nail It (\$350), for a once-a-month manicure and bottle of polish (add another \$550 for pedicures).

GRANDEST BOUFFE

Chef extraordinaire Daniel Boulud serves up a year's worth of gastronomic pleasures for two with A Taste of Daniel (\$800, with tax and shipping; 212-327-3434). The gourmandizing begins with his hand-sliced Scottish smoked salmon, and proceeds every other month with delivery of his recipe-packed cookbooks, certificates for a three-course lunch at Café Boulud, and a five-course lunch at Daniel, culminating in a box of Boulud's Connoisseur Iranian caviars.

TAKE NOTES

Here's a truly classic(al) gift: A Ticket Buyers Club membership to the New York Philharmonic (\$170–\$320 with handling; Lincoln Center, Broadway at 65th Street; 212-875-5656). Membership includes three to six vouchers for the season, which can be used for seats to anything from Beethoven's Ninth (conducted by music director Kurt Masur) and Strauss's tone poems to Klezmerfest and the Bach Tribute 2000.

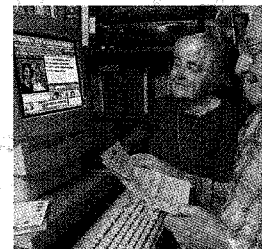
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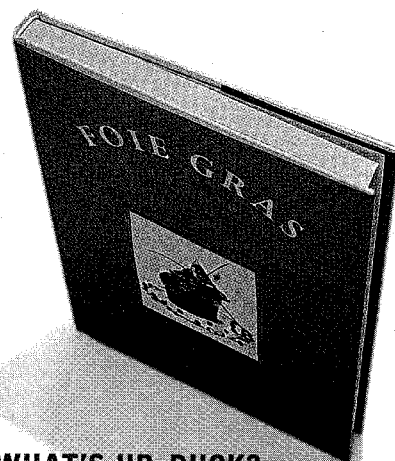
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WHAT'S UP, DUCK?

If foie gras is the gold standard for someone on your list, Hudson Valley Foie Gras—one of only two U.S. companies producing fresh duck liver for food meccas like Chanterelle—has the perfect gift for you. The Epicurean Dream Package (\$450 with shipping; 877-BUY-FOIE) includes award-winning delicacies like fresh duck, terrine of foie gras, hickory-smoked duck breasts, confit of Moulard legs, and a canapé kit with Sauternes-flavored foie gras mousse. Products will arrive every other month, along with care-and-preparation instructions. Feel free to invite yourself to the cocktail party, because each parcel feeds eight.

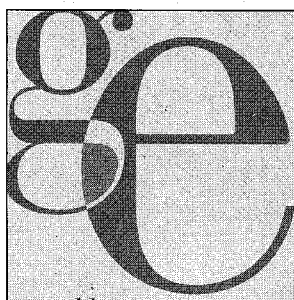
CHEERS

Morrell and Company's globe-spanning wine selections arrive each month—a red and a white, handsomely packaged and complete with tasting notes (\$600 plus tax and shipping; 1 Rockefeller Plaza; 212-688-9370). The chosen bottles cover the oenophile spectrum not only geographically, but from dry to sweet and still to bubbly.

DUST BUSTERS

For more than 100 years, Flatiron Cleaning Company (212-876-1000) has tackled dirt everywhere. At \$17 an hour (before tax and car service; four-hour minimum), their cleaning elves dust and tidy, mop, vacuum, wash the kitchen and bathroom, polish silver, and even do the laundry. They'll happily arrange a year's worth of visits for \$919.32 (or shorter arrangements, as well). But they won't do the cooking.

Holiday Gifts was edited by Jeremy Gerard, Shyama Patel, Michael Steele, Meredith Kahn, and Marion Maneker. Art direction was by Michele Parrella, with Ivette Montes de Oca. Research assistants were Brenda L. Jenkins, Aja S. Mangum, and Candace Walsh.

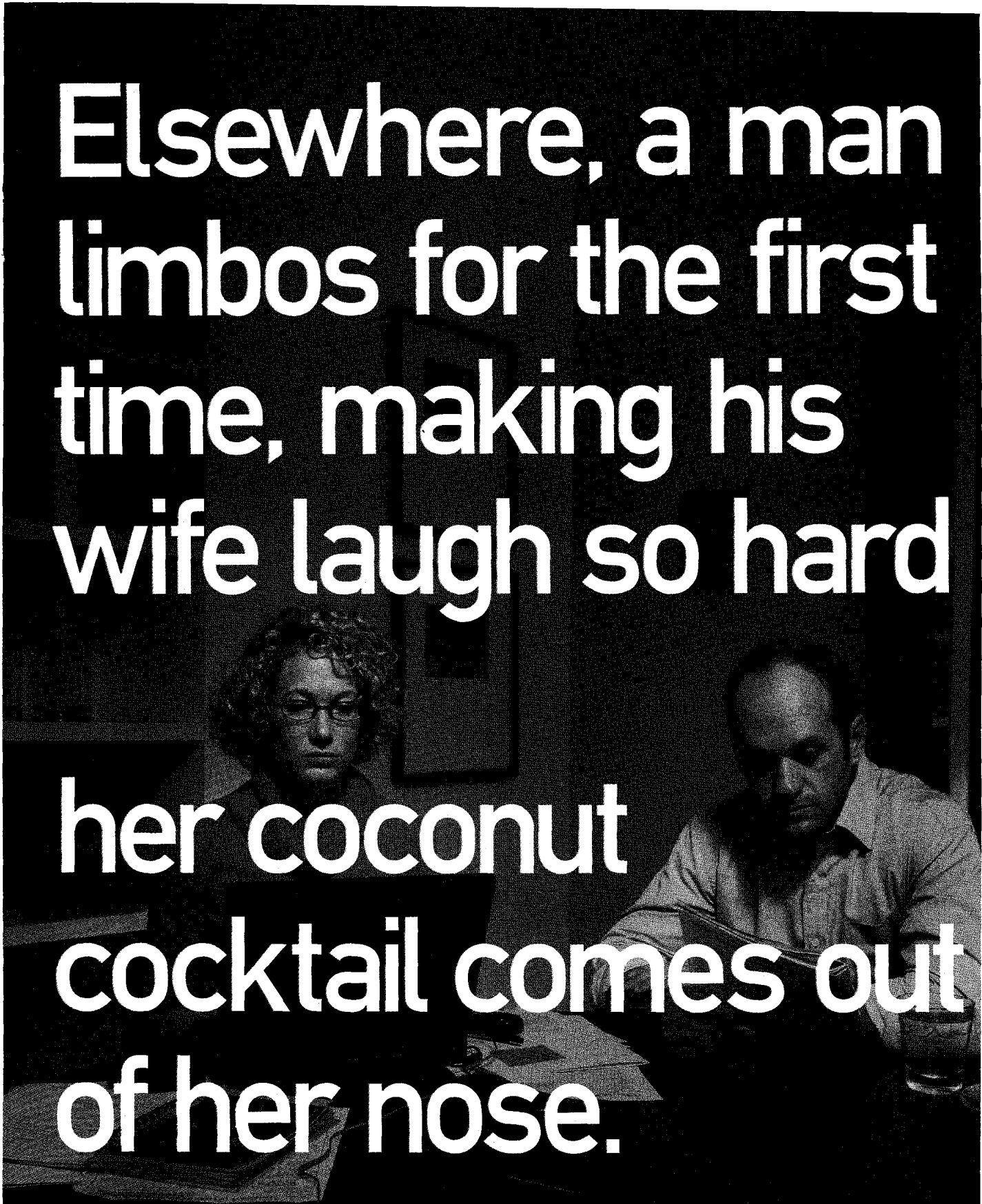


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A black and white photograph of a man and a woman sitting at a table, looking down at papers. The woman is on the left, wearing glasses and has curly hair. The man is on the right, wearing a light-colored shirt. They appear to be in a dimly lit room, possibly a restaurant or office.

Elsewhere, a man
limbos for the first
time, making his
wife laugh so hard

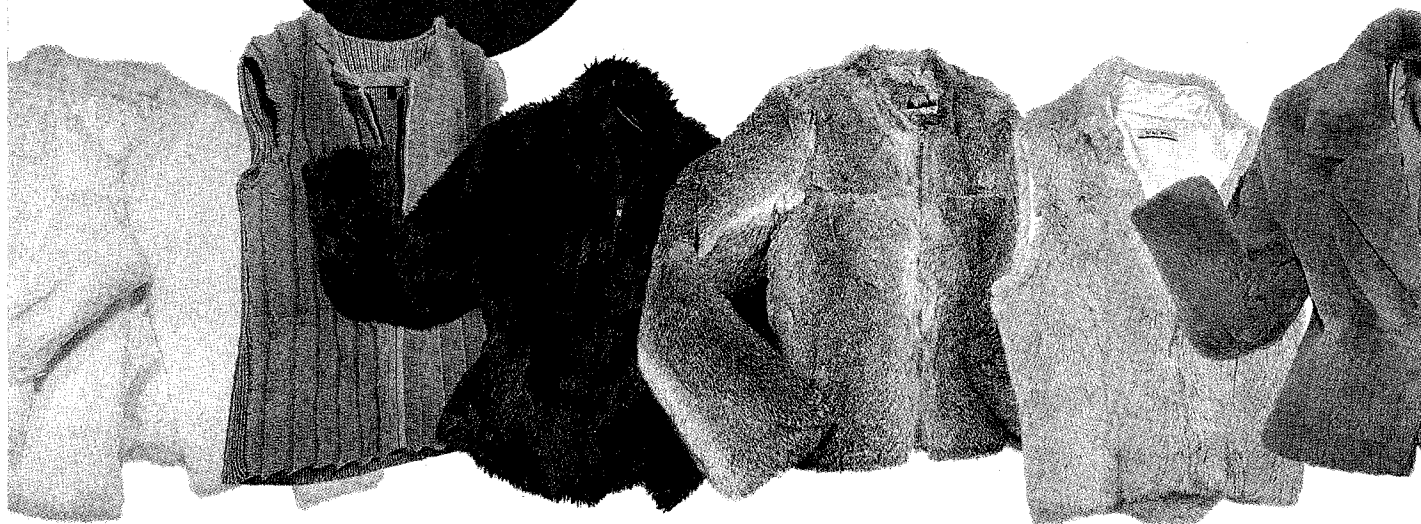
her coconut
cocktail comes out
of her nose.

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Warm Fuzzies

Short, furry coats, either *faux* or the real thing, are the season's second skin—and our deals will get you pelted without breaking your budget.

IT'S HARD TO PICK UP A FASHION magazine without reading that fur's a must this season. *Faux* is the obvious fix when a Fendi mink's out of the question (the imitations aren't looking half bad these days). But now there's also lots of the real stuff to snap up—at prices that won't give you the shivers.

Jackets are best short and boxy with few details. A real rabbit chubby from **Express** looks sleek and jet-set-y with leather pants and dark glasses (\$198 at Express stores). A white one from **Bebe** is hip (\$269 at Bebe stores). For a tarty, trashy eighties effect, you can't top **Bisou Bisou's** fuzzy pink number (\$300 at Bisou Bisou stores). Prefer leaving the bunnies to themselves? Try a snazzy *faux*-mink jacket by **A|X Armani Exchange** (\$225).

Vests are even more fashion forward. But remember to wear them with sleek, fitted clothes (or you risk looking like a trapper on the hunt). Try **Cynthia Steffe's** fur-front one (\$199 at Bloomingdale's) or **Nine West's** *faux* version (\$199 at Lord & Taylor).

Picks of the Week

La Perla's sexy lingerie is up to 75 percent off. Bras and panties are \$65; sleepwear is \$95; swimsuits are \$69. *24 W. 40th St., first floor (212-278-0121); A.E., M.C., V.; Mon.-Fri. 9-7, Sat. 11-4; 11/20-11/26.*

Margo Manhattan is closing her shop on Thompson Street and clearing her chunky jewelry at 30 to 70 percent off, starting at \$65. *100 Thompson St. (212-925-0735); A.E., M.C., V.; Mon.-Fri. 10-7, Sat. noon-7, Sun. noon-6; 11/26-12/24.*

Scandia Down's 25 percent off. Luxurious queen-size duvets are \$266 to \$731 and feather beds are \$244 to \$563. *Nancy Koltes at Home, 31 Spring St. (212-219-2271); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. noon-6; 11/24-12/31.*

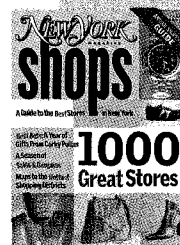
Wedding Ring Originals's ready-made jewelry and engagement-ring settings are 20 percent off. Diamond rings are from \$320. *674 Lexington Ave., at 56th St. (212-751-3940); A.E., M.C., V.; Mon.-Fri. 10:30-6:30, Sat. till 5:30; 11/20-12/31.*

Hide away: From left, cozy styles from Bebe, Cynthia Steffe, A|X Armani Exchange, Express, Nine West, and Bisou Bisou.

Club Monaco's stylish fall basics are now mostly 30 to 60 percent off. *Call 888-580-5084 for locations; A.E., M.C., V.; through 12/14.*

Jill Stuart's fall things—chiffon blouses, tweed coats, etc.—are \$85 to \$450; that's 30 to 50 percent off. *100 Greene St. (212-343-2300); A.E., M.C., V.; Tues.-Sun. noon-7; 11/21-11/26.*

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.



Check out **New York Shops**, our guide to the city's best stores, including a five-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 (\$4.99 plus \$2 shipping and handling).

A black and white photograph of a man in a kitchen, pouring a drink from a bottle into a can. He is wearing a dark shirt and has a watch on his left wrist. The background shows a tiled wall and a window.

Elsewhere, a man
is ferociously
battling a
six-hundred
pound marlin he's
already nicknamed
"Big Ed."

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WHAT TO THEIR WONDERING EYES SHOULD APPEAR...



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CTA

A Weekly Guide to Culture and Upcoming Events

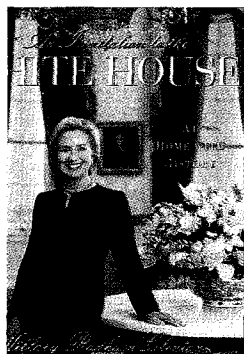
Edited by Christopher Bonanos

Books

An Invitation to the White House

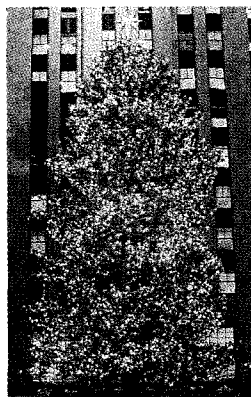
By Hillary Rodham Clinton; Simon & Schuster; \$35

A big, handsome volume of behind-the-scenes Executive Mansion photographs, with text by our junior senator-elect. (We hope she got a good advance, since we hear her husband's getting laid off after the holidays.) Recipes, none of which are for cookies, appear in the back. In bookstores November 29.



Television

The Rockefeller Center Christmas Tree Lighting NBC; November 29; 7 P.M. You have to hand it to NBC, which has



Best of the Week

turned what used to be a ten-minute switch-flipping into a two-hour spectacle. Celebrities dropping by to get into the spirit will include boy band 98°, Natalie Cole, and Marc Anthony. If you're interested only in the moment of ignition, the lights go on at 8:55 P.M.

Theater

Jesus Hopped the A Train *And the Lord spake unto him, and He sayeth, "Stand clear of the closing doors."* Philip Seymour Hoffman, the best thing about *Almost Famous*, directs this intense tale of a Rikers Island religious fanatic. This

week, it makes the leap to Off Broadway from the tiny LAByrnth theater—whose co-founder, John Ortiz, stars. (See page 175.)

Performance

A Prairie Home Companion

Live at Town Hall Garrison Keillor brings in his crew of Minnesotans for its annual visit to New York, where all the women really are strong and at least a decent proportion of the men are good-looking. Five Saturday-night shows, starting November 25, will air live from Town Hall. (See page 200.)

Art

A Century of Design, Part III: 1950-1975

One word: Plastics. The postwar explosion of Good Design—and its messier companion movements—comes to the Metropolitan Museum in this, the third installment in its four-part design show. (Pictured, Olivier Mourgue's

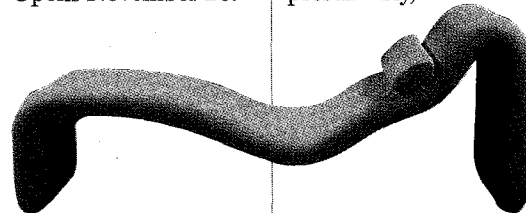
"Djinn" chaise, 1965.) All you Eames obsessives: Take a break from the flea markets and treat this as a pay-what-you-wish interior-design seminar. Opens November 28.

Movies

Unbreakable

Doesn't anyone go to the movies on Thanksgiving night anymore? In the only major release this weekend, Bruce Willis rejoins his *Sixth Sense* director, M. Night Shyamalan, in a thriller about a

guy who survives train wrecks and earthquakes without a scratch. No parallel with the star's recently ended marriage to Demi Moore is, presumably,



intended. (See review, page 126.)

Nightlife

Wu-Tang Clan Ol' Dirty Bastard recently escaped from rehab, and word on the street is that the Clan's new album is the best since their debut. So, amid great buzz, the top Chinese-inflected hip-hop act ever to come out of Staten Island comes to the Hammerstein Ballroom on November 21. How many of the nine members make it there is, as usual, anyone's guess. (See listing, page 193.)



Cruel Operator

In *Quills*, the imprisoned Marquis de Sade can't stop writing, pouring out his depraved rantings in a fierce attempt to stave off insanity and death.

Quills, ABOUT THE MARQUIS de Sade, is a voluptuous impasto. Everything in it—the colors, the locations, the people—seems swirled with a mixture of decadence and grace. American movies don't often delineate with such rich ambiguity the demarcation between angels and demons, and the lack of clear-cut borders here can seem heady yet profoundly unsettling. Philip Kaufman, directing from a script by Doug Wright expanded from his Obie-winning play, makes a vivid, if finally somewhat compromised, show out of these ambiguities; he revels in them because he understands that his film is ultimately an attempt to describe what it means to be human.

Humanity's depraved, annihilating force is represented by the Marquis (Geoffrey Rush), the aristocratic libertine who barely survived the terrors of the French Revolution only to find himself incarcerated in its aftermath at the Charenton asylum for the insane, where he lives in a book-lined, velvet-draped bedchamber. A bewigged fop whose finery becomes ever more ragged, he uses Madeleine (Kate Winslet), a young laundress, to smuggle his scurrilous writings to a waiting public—much to the embarrassment of Napoleon. The emperor dispatches to Charenton Dr. Royer-Collard (Michael Caine), whose "treatments" for the insane are widely viewed as barbaric. Royer-Collard and Sade are linked by a deep, almost incestuous understanding of each other. Sade intuitively grasps the depravities strengthening Royer-Collard's iron will. The doctor, in turn, recognizes the subversion that Sade repre-

sents; he recognizes his Antichrist posturings, his masochistic obsession to draw out the torturer in his enemies. The black comedy of *Quills* is that the more Sade is crushed and humiliated, the more thrillingly righteous he gets; his abasement is a horror that doubles as erotic pleasure.

The intermediary in this face-off is Charenton's overseer, the abbé Coulmier (Joaquin Phoenix in yet another first-rate performance this year), whose benevolence toward his inmates has allowed Sade to stage theatricals in which they lewdly prance and chortle. In a series of quick philosophical exchanges with Sade, Coulmier tries to coax his illustrious tenant into exhibiting in his

er intellectualism and carnality without losing the carnal bite. Sade is, for him, perhaps the archetypal protagonist, since the Marquis, despite all his ravenous carryings on, is a species of philosophe. Sade needs to play to an audience, which is why, when the doctor's intercessions deprive him of his writing implements, he can justifiably howl, "I've been raped!"

Sade, even in rags, expects aristocratic privilege, and without a readership for his works, he sees himself brought down to commonness—a mere diddler. This is why he rages for his right to continue spewing his salacious screeds and why he ultimately obliterates himself rather than relent. In Kaufman and Wright's scheme, it doesn't really matter if Sade is a great artist or just a depraved scribbler; the point is that he has within himself the inextinguishable impulse to create, which summons all of the filmmakers' anguish and awe. (Wright,

drawing an implicit parallel between then and now, wrote his play in 1996 in response to attacks on the NEA. Marquis de Sade, meet Andres Serrano.)

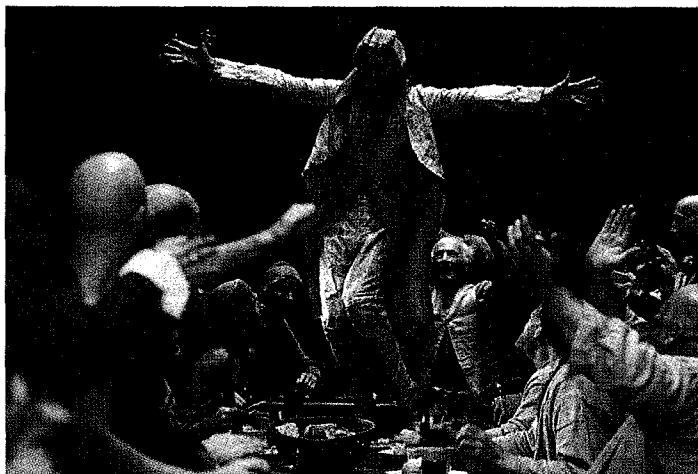
Quills isn't very seductive; nor does it try to be. Seductiveness implies a level of human interplay that is far more shared and intimate than anything on view here. Sade may be a libertine, but he is sealed off from everybody else by his own voraciousness. He has the spirited dullness of a pornographer in the grips of compul-

Quills

Directed by Philip Kaufman; written by Doug Wright; starring Geoffrey Rush, Kate Winslet, Michael Caine, and Joaquin Phoenix.

Unbreakable

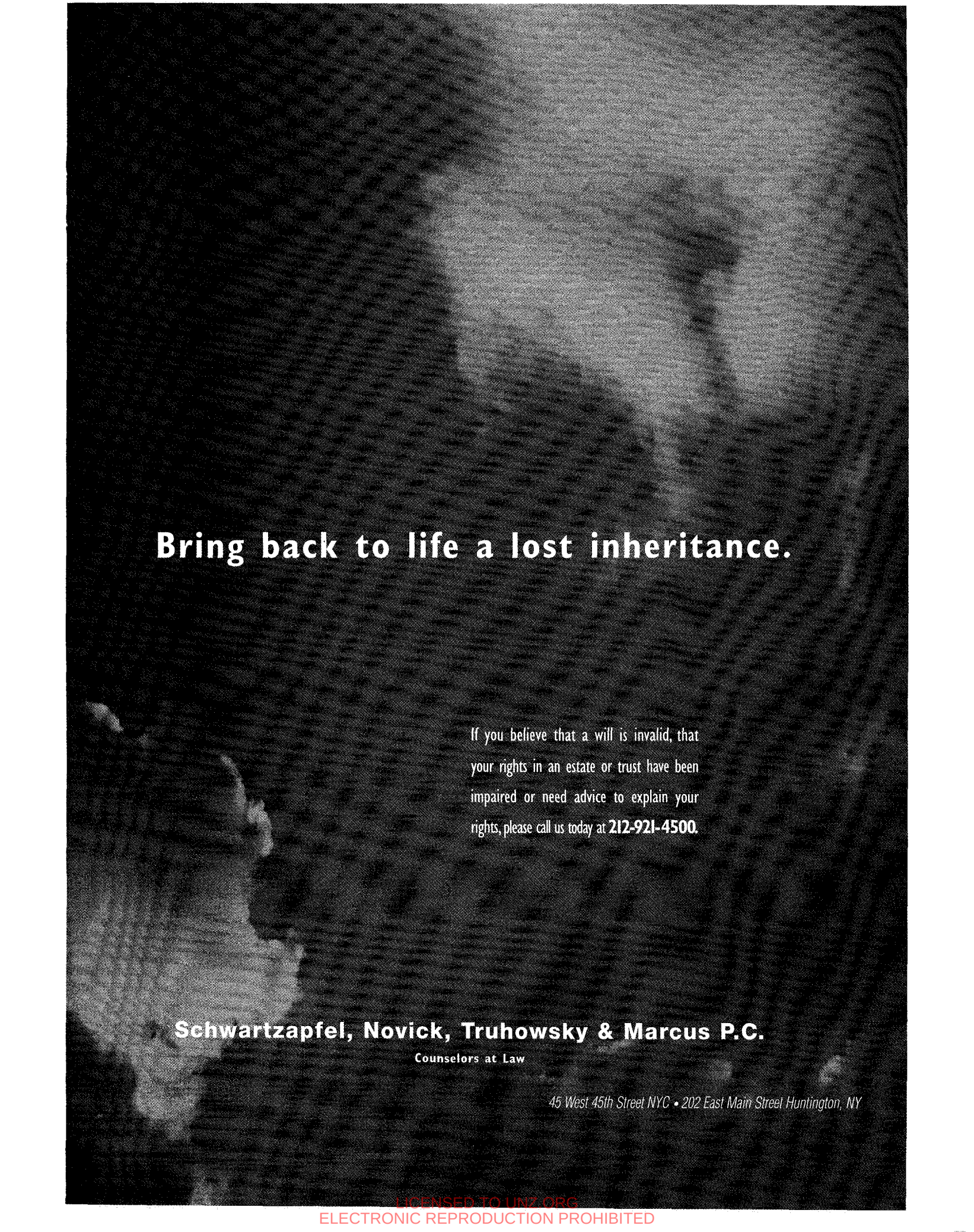
Written and directed by M. Night Shyamalan; starring Bruce Willis and Samuel L. Jackson. See Movies listings for details.



No pain, no brain: Geoffrey Rush as the Marquis de Sade, in *Quills*.

writing the good parts of life; he considers the Marquis his friend, incorrigible but not abhorrent. Sade, of course, interprets Coulmier's kindness as a veiled request to be brought into the illicit, and Coulmier's unadmitted love for Madeleine, which racks him, gives credence to Sade's suspicions.

Kaufman, who also directed *The Unbearable Lightness of Being* and *Henry & June* (the first studio film to receive an NC-17 rating), knows how to bring togeth-



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sion. For him, every interaction contains a sexual secret, and where none exists, he creates one. Geoffrey Rush brings an extraordinary density to Sade; between his tantrums and harangues one can glimpse a man crazed by self-deceit and the wastefulness of his life (and perhaps, although it's not discussed, venereal disease). When Sade's wife, Renée (Jane Menelaus, Rush's real-life wife), is brought into his cell, we are at first startled at her poise and concern; this is not the kind of woman we would have expected him to marry. Renée mourns the wastefulness, too, and her reasoned sorrow gives us a new window on her husband. It exposes him—humanizes him.

Michael Caine so often plays characters who are sympathetic and good-natured that it's easy to forget how truly terrifying he can also be (as in *Mona Lisa*). What's horrifying about Royer-Collard is the placidity of his belief in his own barbarism—which, of course, he sees as benevolence. Caine understands the self-justifying nature of villainy. The doctor fears and loathes Sade because the Marquis is the one man who sees through that self-justification. Chaos for Royer-Collard, as for Coulmier, is an abyss to be avoided at all cost; but, unlike the abbé, he isn't tempted by degradation. Or by beauty either. His pretty, virginal young bride (Amelia Warner) is for him a "rare bird" he intends to keep caged in his clutches. Royer-Collard's understanding of baseness is perhaps as profound as Sade's. The difference between them is that Sade aches for liberation while Royer-Collard is all about repression. He suspects everyone of degeneracy, and those suspicions keep him in command. When his bride makes a fool of him, we get a momentary flash of the beast within; it's as if a statesman had suddenly gnarled himself into a gargoyle.

Kaufman goes deep in *Quills*, but in the end he may stand back from the abyss, too. He's a bit too much of the civil libertarian to do full justice to Sade, who, for all his preening decadence here, is never depicted in the full measure of his atrociousness. Sade catalogued and exulted in practically every perversion imaginable, but the words we hear spoken from his works are for the most part weak derivatives of the real thing; likewise Sade's monstrous crimes, while alluded to, are not emphasized. These crimes, which included the torture and mutilation of young women, with possible intent to murder, were at

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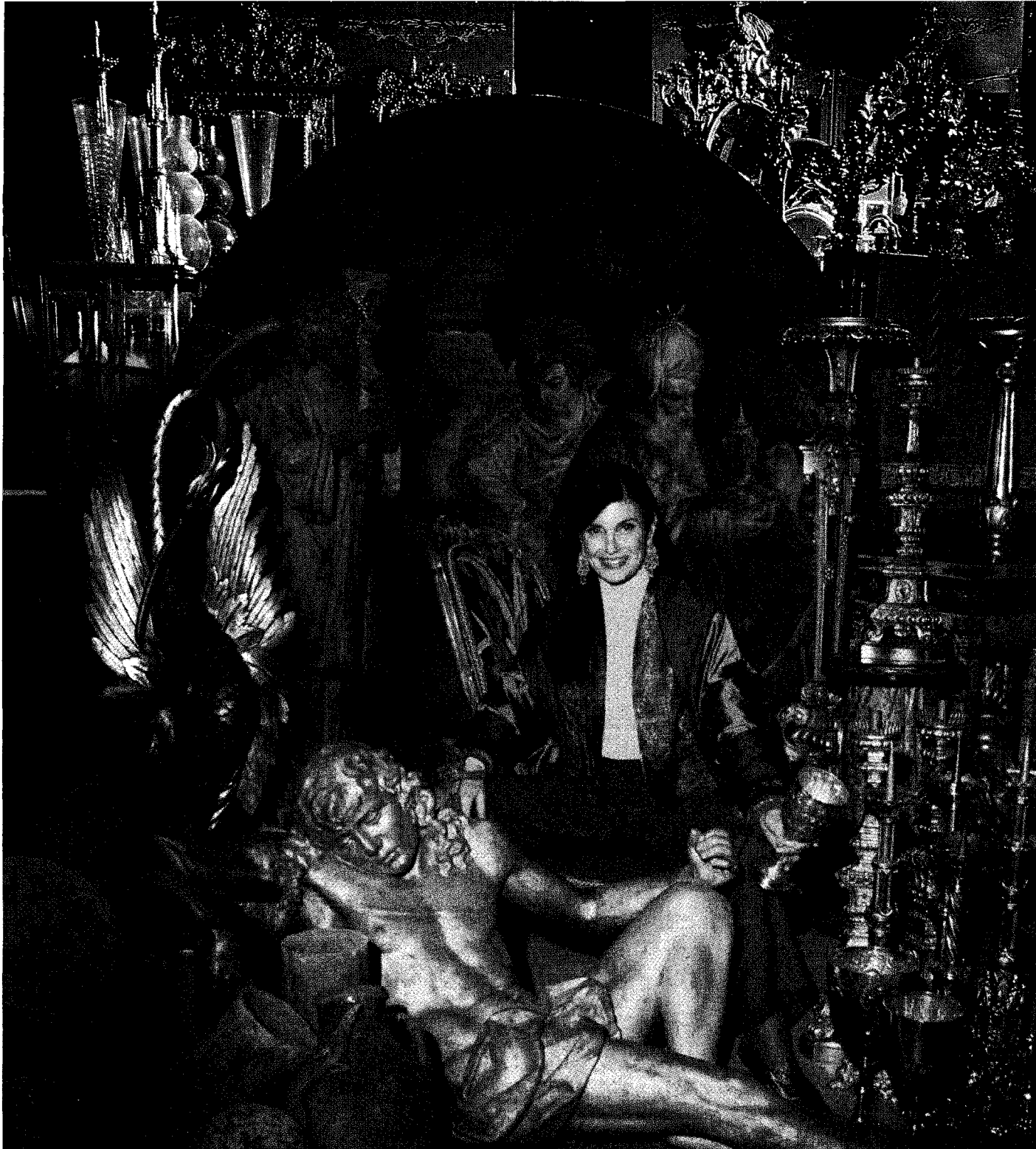
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cue

least as responsible for getting Sade repeatedly locked up as anything he wrote.

Quills is one of the few really good American movies of the year, and it's bursting with intellectual energy and standout performances and good old-fashioned Grand Guignol theatrics. But for all its attention to ambiguity, it's also pushing a rather neat formulation: In order to know virtue, we must know vice. The film is offered up to us as a kind of curative. But since Sade's vice has been adulterated by the filmmakers, our ensuing knowledge of virtue is a bit too easily won.

Kaufman doesn't completely avoid the deranging implications of Sade's words on others; in a riotous scene near the end, his words help bring about the death of someone close to him. Neither does Kaufman avoid those implications for the Marquis himself. The film practically says that Sade died for our sins. But his writing also occasions a lot of bawdy guffawing and groping among the groundlings and the hired help, and there's something a bit self-congratulatory about such scenes: They seem to be saying, "Look at how unshocked we are," when in fact there's nothing much that's spoken here to be shocked about. Madeleine, representing, it would appear, all free spirits, calls Sade's works her salvation. They allow her to fantasize: If she wasn't such a bad woman on the page, she says, she couldn't be such a good woman in real life. This is a dear conceit, and Kate Winslet's radiance as Madeleine—she has the soft glow of idealized youth—saves it from ickiness. But still. Kaufman may believe no man is beyond redemption; he may believe it necessary, as a formidable artist in his own right, to promote art as salvation, much as Coullmier did to salve his mad inmates. But in doing so he links art to the bromides of therapy and denies blackness its truest sheen.

In brief: Unbreakable IS THE FINE NEW film from writer-director M. Night Shyamalan of *The Sixth Sense*, and it has the same nocturnal sense of dread and largo pacing. It also has a wrap-up that is just about as satisfyingly surprising. Bruce Willis plays, with great feeling, a security guard who survived a train wreck killing 131 people. Why did he alone survive? Samuel L. Jackson plays a comic-book-art collector named Elijah, as in the prophet, and his stare could probably burn a hole through Superman's Fortress of Solitude. ■

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*Media Metrix, September 2000

Telltale Hearts

A densely descriptive historical novel about two African princes caught in the web of Dutch imperialism invests familiar territory with newfound mystery.

AT FIRST GLANCE, THE title of Arthur Japin's subtle novel of race, assimilation, and identity in the nineteenth century may strike you as a bit Hallmark, but once you've reached the quietly devastating final few pages of *The Two Hearts of Kwasi Boachi*, you'll realize just how apt it is. The two hearts belong to a real-life Ashanti prince who, along with his first cousin, was taken from his native land in 1837 to be raised in Holland as a guest of the royal family: The heart he was born with is, we're meant to think, black, and the other heart—the one he acquired in Europe—is white. But that's far from being the only, or even the most interesting, duality you find in this densely detailed, sometimes slow, but ultimately

moving fiction. Japin constructs an elaborate series of "twos"—doublings and parallels—that, by the end of the novel, bring home the great irony of institutionalized racism: However "opposite" black and white may look, they're the same. We keep seeing two when there's only one.

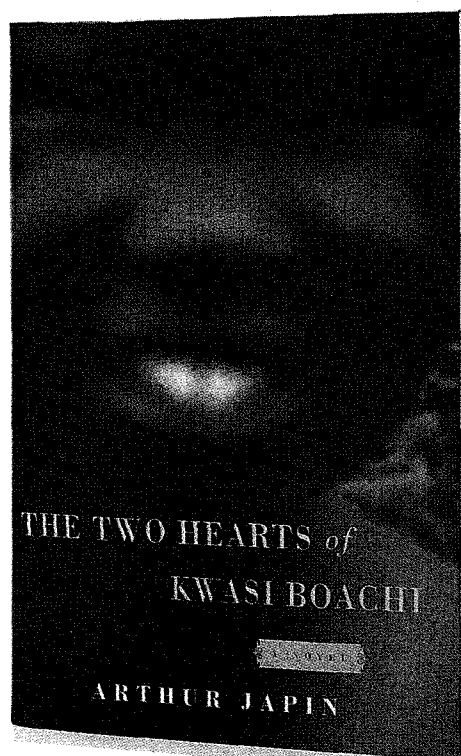
The book takes the form of a memoir, written by the aged Kwasi in 1900, on the eve of a grand fête being given to honor the fiftieth anniversary of his arrival in Java—the colonial outpost where, after a stellar youth as a favorite at court, he's ended up a mysterious failure, a highly educated man whose attempts to build a successful career as a mining engineer have inexplicably come to naught. (He now manages a failing coffee plantation.) Although it's a bit of a cliché of historical fiction by now, the first-person narrative allows the author to re-create Kwasi's life in an insider's intimate detail. Japin obligingly provides the dazzling set pieces of the kind you want and expect of this genre: a vivid evocation of the glittering court of the Asentehene, the Ashanti king and Kwasi's father, with its elaborate etiquette ("when [the Asentehene] spat on the ground, we saw his bodyguards take up the royal fluid and rub it into their skins") and its eunuchs and bazaars and ritual funeral sacrifices of royal slaves; a meticulously realized evocation of life in the Delft boarding school in which Kwasi and his beloved cousin Kwame Poku spend their adolescent years as objects of fascination, and revulsion, to their schoolmates. (Kwame, unable to assimilate as easily as Kwasi, eventually returns to Africa, only to realize that he has become a foreigner there too.) And to this first-person narrative Japin adds official documents and letters that have a nice, authentic ring: the expedition

The Two Hearts of Kwasi Boachi
By Arthur Japin.
Alfred A. Knopf;
390 pages;
\$26.95.

journals of John van Drunen, the officer who first took Kwasi and Kwame from home, thinking he was saving them; the increasingly despondent letters that Kwame writes to Kwasi from Africa, where the career advancement that Kwame has been promised by his Dutch superiors fails to materialize.

Sometimes, there's too much detail; you occasionally feel that Japin is including material simply because he knows about it (he's researched it, damn it, and he's going to *use* it), and there are points when you start losing the narrative forest in all of the scrupulously described trees. This is always a danger in novels based on true stories—you have to stick to the real-life facts, and real life rarely has the nice shape that fiction does—and it's particularly problematic in a novel that is, in the end, designed as a kind of mystery. Who has kept Kwasi from becoming a success in his chosen field, the career his "superior" Western education has destined him for? What is the mysterious "mandate" that's always mentioned as the reason Kwasi has been turned down for yet another promotion? Only in the last third of *The Two Hearts of Kwasi Boachi* does this mystery device really kick in, when a few revelatory documents are uncovered; it's a great way to keep the reader's interest, but it feels a bit halfhearted, as if someone had told Japin that he had to jazz up Boachi's life story if he was going to get some foreign sales. I love a mystery, but not if you hear the gears and wheels clinking and clanking in the background.

Still, given the richness of the scene Japin paints, and the brilliance of his hues, these are minor complaints. In the end, what gives all the spectacle historical depth and moral texture is that distinctive double vision, the carefully established structural doublings. First, the historical disaster of European colonialism, the way it irrevocably destroyed native cultures while never delivering on its promises of



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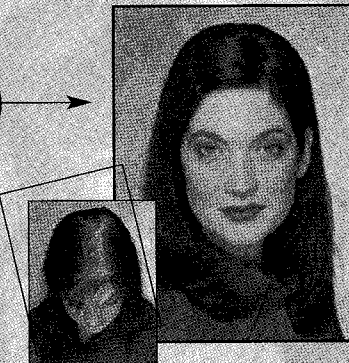
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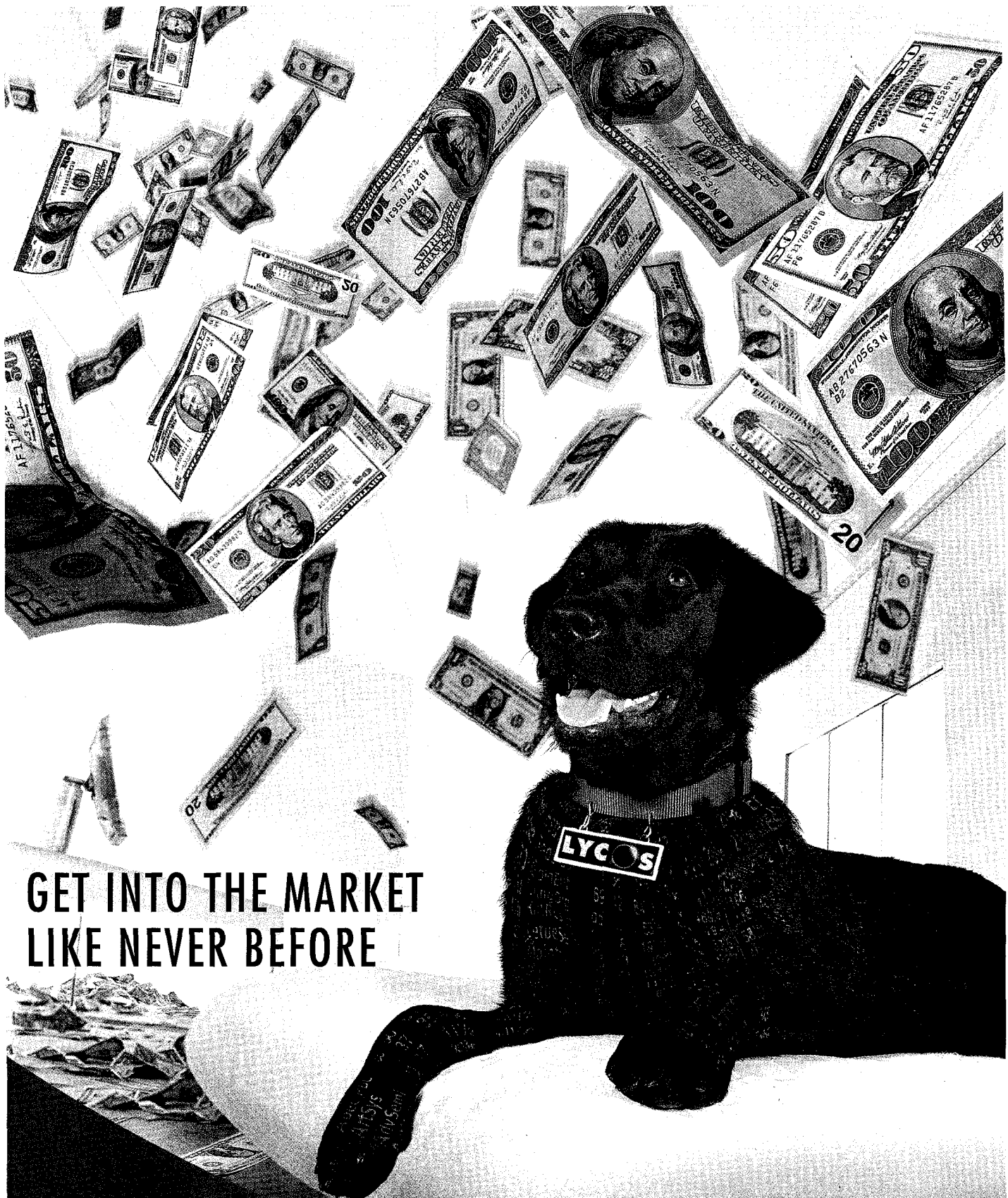


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acculturation and "progress," is beautifully evoked here by means of the twinned experiences of the two cousins. There's Kwasi, who believes he can fit in, lose his blackness, by becoming fully Europeanized—a process that involves what can only be described as willing self-abasement—simply to find how much a pawn he's been. And then there's Kwame, who believes he's retained his blackness only to realize, upon his return to Africa, just how white he's become. Then the corrosive dynamic of the master-slave bond is delicately explored in Japin's depiction of Kwasi's strange relationship with his former schoolmate and current employer, Cornelius de Groot. De Groot's pleasure in shaming his former friend stems from social humiliations similar to those endured by Kwasi.

The story's most ironic doubling, however, may be the one that links Van Drunen, the man who "civilized" Kwasi, and Kwasi himself. In the last few pages of the book, the two men are brought together for a climactic reunion; here, you realize that they are essentially the same person. For Van Drunen, like his ward, ended up cast out of his native society (after he realizes the duplicitousness of his superiors' dealings with the Africans, he leaves the army and goes to live with the natives); like Kwasi, Van Drunen loses his social standing, rank, and honors, and ends up at the close of his life with next to nothing. But unlike his ward—and here's the terrible poignancy—Van Drunen never made "the old mistake of believing I could become their equal. I was different, and tolerated as such in their midst." Kwasi's tragedy is that he realizes too late that being tolerated is not the same as being accepted.

That belated realization provides the wrenching context for the final revelation of the mystery: the nature of the obscure official mandate that has been used by various functionaries to prevent Kwasi's success. I won't reveal what this is, except to say that what's contained in the paper that Van Drunen triumphantly produces for Kwasi's perusal is at once so obvious and yet so devastating that it manages to be satisfyingly climactic and, as Kwasi ruefully tells Van Drunen, "stale" news at the same time. That, as it happens, is a perfect description of Japin's achievement in this book. However uneven it may be, it takes a subject that by now may look stale—or should I say gray?—and gives it back its rich and tragic color. ■



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Future Schlock

Alan Ayckbourn's remarkable *Comic Potential* foresees a world in which television is even more trashy and vapid than it is today; *Betrayal* betrays mostly Pinter's failings.

ALAN AYCKBOURN'S *Comic Potential* (1999) is—I thought so when I saw it in London, again when I read it, again when I reviewed it here (February 7, 2000), and most recently when I reexperienced it at the Manhattan Theatre Club—one of the finest plays of all my theatergoing decades. It is a riotous farce, a tremulously exquisite love story, a superb satire on television and other human follies, a wise and serious drama full of playfully tossed-off profundities about sundry aspects of life and art, and an irresistible evening in the theater. If you are going to see only one play in your life, make it this one.

It is a play about the future, when television has sunk even lower than it has now, and actors are replaced by actoids—a sort of performing robot programmed to deliver cheap comedy and melodrama proficiently and economically for idiot consumption. We are watching a cheesy hospital serial being enacted by such actoids, one of whom, playing a nurse, interpolates unprogrammed laughter into her role, considerably annoying Chandler Tate, a once-famous film-comedy director, now a drunk reduced to helming this tripe. He spars with two amiable lesbians, Trudi the technician and Prim the programmer, in the control booth.

The surgeon actoid announces, "I'm going to remove the temporary pluster cust and amputate just above the unkle," which is described by Trudi as "random AU subrogation," a common robotic defect. But the nurse's laughter

is something else: the machine beginning to become human.

In comes the man-eating harridan and staff tyrant Carla Pepperbloom, the TV's regional director, to supervise and undercut the proceedings. She promptly bullies everyone, and, noting the nurse's inchoate independence, proposes to have her melted down, as is done with any defective or overused actoid. But with Carla comes Adam Trainsmith, unwealthy but talented young nephew of Lester Trainsmith, the American billionaire who controls global television and artificial intelligence, a youth she hopes to seduce. Adam wants to meet his idol, Chandler, and also learn how to break into TV comedy writing. Left briefly alone with the nurse, whose serial number is JCF31333, and whom he calls Jacie Triplethree, he begins talking to her and finds her capable of intelligent original responses.

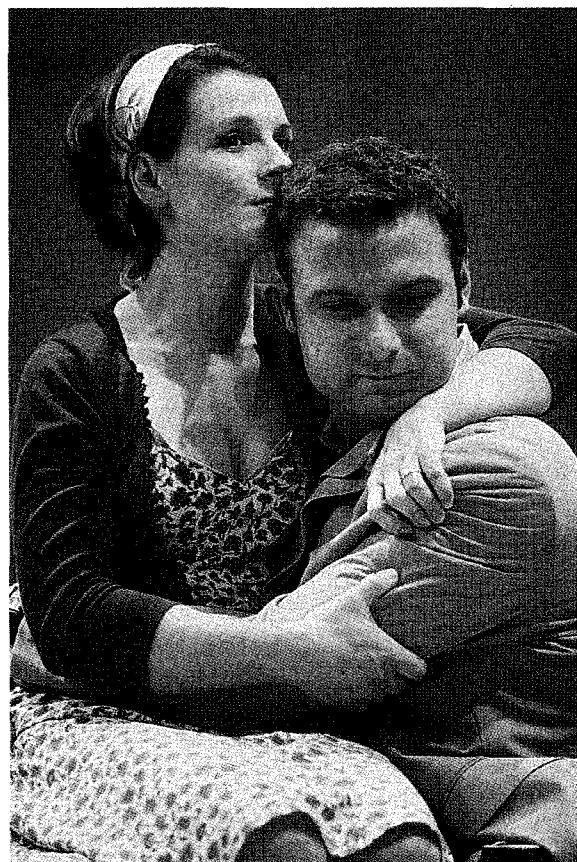
At first interested only in writing a farce for Jacie—in her comic potential—Adam gradually falls in love with her. She, treated for the first time as a human being, blossoms into a fine and loving but confused one. Adam runs off with her, as everyone pursues the scandalous fugitive couple. With delightful humor, tinged with equally delightful seriousness, Adam teaches Jacie, and she, in turn, teaches him. It is a twist on the Pygmalion story, with Galatea giving back as much as she receives—or more.

What evolves is hilarious, touching, suspenseful, sagacious, and magisterially written. There is much that

is smashingly funny, and as much that is incisive and profound. Take Prim's warning to Adam about falling for an actoid: "Every time you speak to it, you trigger some response. It pulls it out of its memory bank and blurts it back at you. That's all it's doing." To which Adam: "Maybe that's all any of us do." Or take the love-smitten and terrified Jacie telling Prim she *wants* to be melted down: "I'm unstable. I no longer control my feelings." Whereat Prim: "If that was a criterion, we'd all be melted down."

Or this, when Jacie, deeply perturbed, wonders: "Why me? . . . Am I so unique?" Chandler responds: "Forget

Pinter punts: Juliette Binoche and Liev Schreiber in *Betrayal*.



Comic Potential
By Alan Ayckbourn.
Directed by John
Tillinger at the
Manhattan Theatre
Club.

Betrayal
By Harold Pinter.
Directed by David
Leveaux at the
American Airlines
Theatre.

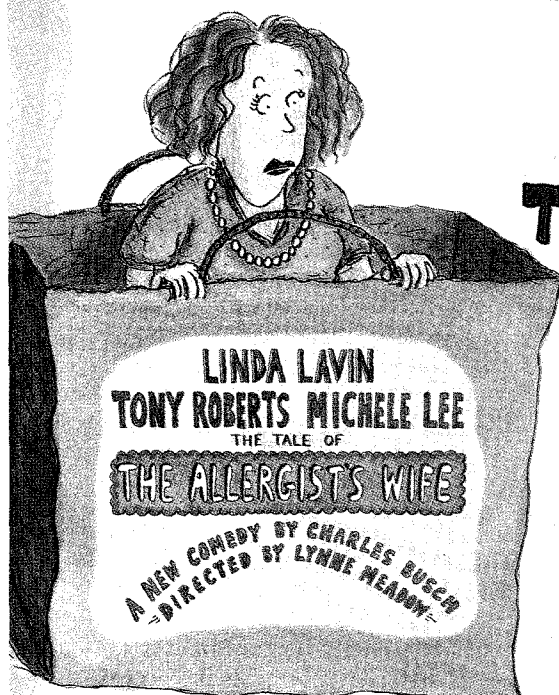
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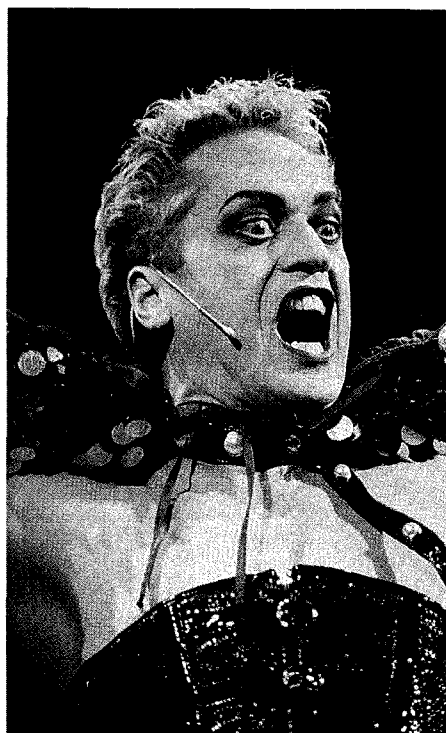
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cue



Truly scary: Tom Hewitt in *The Rocky Horror Show*.

unique. The road to stardom is strewn with the forgotten bodies of people who were told—usually by some stupid critic—and, worse still, *believed* they were unique." (But he promptly contradicts his own precept.) At the risk of proving a stupid critic, I declare *Comic Potential* unique.

The American production, wonderfully designed by John Lee Beatty, Jane Greenwood, and Brian MacDevitt, is not quite so well directed by John Tillinger as it was in England by the author. Nor is the supporting cast—with the exception of Peter Michael Goetz's terrific Robert Altman impersonation, as Chandler—up to the Brits. But all this is unimportant; what matters is that Janie Dee has come over to re-create her prize-winning performance as Jacie.

We have read so much about legendary actresses, past and present, missing whose creations of this or that great role leaves us permanently deprived. Such a spectacular achievement is Miss Dee's. To miss Janie as Jacie—perfectly blended and, after who knows how many performances in Britain, still as fresh as a daisy—would be criminal; at the very least, an act of reckless spiritual self-deprivation. The fineness of detail, the range of emotion, the inventiveness and total rightness of the smallest gesture and the tiniest intona-

tional shading—but also of the most broadly farcical (yet still impeccably judged) or the most heartrendingly poignant (yet not one jot overdone) effect leaves one pleasurably gasping. I am not sure that I have ever seen its equal, but I am certain I have never seen, nor ever will see, its superior.

I USED TO THINK THAT *Betrayal* WAS one of the vastly overrated Harold Pinter's better plays, but its current Roundabout revival does nothing to confirm that opinion. It is the rather ordinary story of a seven-year love triangle involving Robert, a publisher, Emma, his wife, and his best friend and her clandestine lover, Jerry, a literary agent. Told straightforwardly, it would be trivial, indeed banal; but Pinter, cribbing an idea from Kaufman and Hart's *Merrily We Roll Along*, tells it backward, which creates dramatic irony and adds a little spice. After the novelty wears off, though, things become trivial again.

Even so, there is something very British about the speech and behavior of these characters, so that top-notch English actors can add the pleasures of visual and aural portraiture to the proceedings. When, however, your Emma is French (Juliette Binoche) and Robert and Jerry are Americans (John Slattery and Liev Schreiber), they tend not, much as they try, to get the sounds and sights right.

Schreiber, I'm afraid, comes across crude, and even looks obtuse; Slattery, besides being too American, is also too boyishly unadult. Miss Binoche, at least, is charming. David Leveaux's direction, instead of glossing over, emphasizes the pseudopregnant pauses and miscarrying utterances. What is actually most interesting about *Betrayal* is that it recycles a recurrent theme in Pinter's life and *oeuvre*: two male friends sharing the same woman. A classic symptom of homosexuality in heterosexual drag, it is of clinical interest but nevertheless adds nothing to the work's artistic value.

The Rocky Horror Show IS A PARADIGMATIC cult object, as the massive audience participation that drowns out goodly chunks of the show attests. As cults invariably form around trash, I defer a full review of the not unskillful but distasteful revival, if possible indefinitely. Despite some good performances, Richard O'Brien's sophomoric spoof remains just that. ■

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Lost in Space

The skyscraper that Frank Gehry and David Childs designed for the *Times* dramatically transformed the culture within the corporate box. Or *would* have.

NO BUILDING TYPE IS MORE set in its ways than the high-rise, which tolerates little deviation from the stack of pancakes. The price New Yorkers pay for the geometric conformity is sociability. A product of multiplication tables, the very form of the conventional developer high-rise inhibits the kind of chats encouraged by the front porch, the picket fence, and the common stoop. Multiplied by 40 or 50 floors, every jog in the street wall costs a fortune, and every unrentable nook means income lost in perpetuity. Neighborly conversations that would foster a sense of community are reduced to quickies snatched in a lobby before the elevator arrives. Great though they look melting into the skyline, high-rise structures are usually spatial Scrooges.

Rare is the skyscraper design that challenges the rigor mortis of the box, but one just narrowly slipped the city's grasp: It could have been a contender. In partnership with Forest City Ratner, the *New York Times* staged a competition for its new Eighth Avenue headquarters across from Port Authority, and after a series of miscommunications best left to corporate psychologists to decode, architects **Frank Gehry** and **David Childs** withdrew. Their scheme could have been the role model for a new generation of buildings capable of changing the way New Yorkers work and live.

Gehry is famous as a sculptor of architectural form, but in his limited experience in the world of Manhattan high-rise design, he has acted more as a cultural anthropologist. For the Condé Nast cafeteria in the new 4 Times Square tower, he designed a landscape of dining booths wrapped in billowing glass sails, and the space has changed the company's culture: The staff now hangs out on campus instead of adjourning en masse to 44.

For the *Times* building, Gehry and

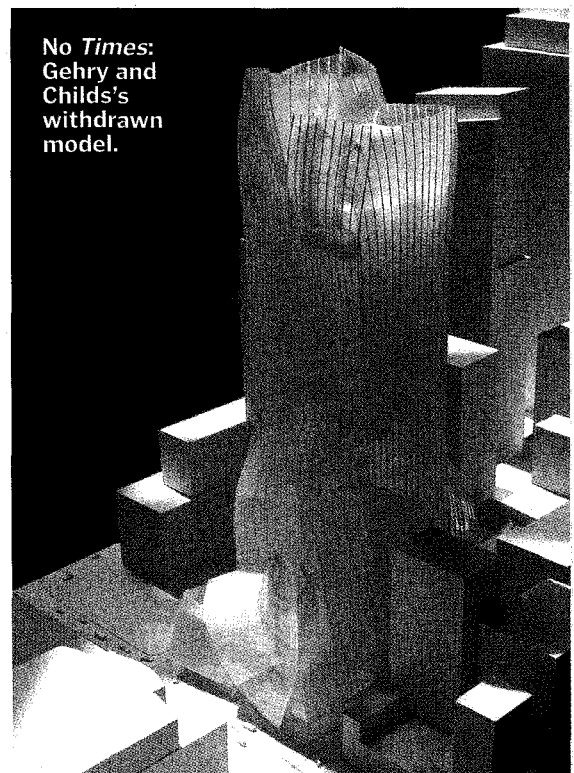
Childs built on the notion of cultivating the newspaper's own culture. The design started on the inside, which the architects centered on news floors open to each other and to other departments. Our collective imagination has become so invested in the computer and the Internet that we forget that the great medium facilitating communication is old-fashioned space. A building can be organized to maximize interaction, so that people bump into each other and talk, drink, flirt, eat, complain, kibitz. The usual stack of floors, in which elevators process us, has never really let New Yorkers experience more hospitable alternatives, and it is no different behind the château-esque façade at the *Times* on 43rd Street. Only a generous staircase connecting two of the news floors, built several years ago, allows the kind of chance meetings that might spark a story between, say, a writer from cultural news and an editor from "Week in Review."

The architects reasoned that the news floors are the heart of the *Times* enterprise, and they organized the 800-foot-long, six-story plinth at the base of the tower with ascending news terraces centered on a pedestrian trail. The path cleaves the floors, creating a rift that climbs up to the cafeteria, itself located at the bottom of an atrium whose top floor is landscaped as a winter garden. A cut lengthwise through the plinth reveals a highly porous section with atria that connect departments and give the working floors an interior focus. Just as Frank Lloyd Wright effectively made the six-story Guggenheim into a one-story building with a continuous ramp, Gehry and

Frank Gehry and David Childs Architects' plan for the *New York Times* headquarters.

Childs transformed floors normally dependent on elevators into a pedestrian environment centered on a rising street. The terraced overlooks, interior courtyards, and the road knit the news floors together, creating a visual community that closed, stacked floors prevent. Think Positano, as though the newsroom were organized on the terraced steps of the Italian hill town. Two terraces and four winter gardens give neighbors on adjoining floors common ground. From this base, a more standard tower rises, housing offices developed by Ratner for commercial tenants.

The architects simply wrap the complex sections in a supple glass skin that bubbles and blisters on the east and west façades to accommodate the shifting floor plates. Curved double-glazed sections of



No *Times*: Gehry and Childs's withdrawn model.

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cue

glass are prohibitively expensive, but the architects avoid the premium by separating the panes, wrapping the winter gardens in one thickness and the interior offices in the other. The two layers come back together beyond the gardens. The glass skin peels free of the volume in protective pedestrian canopies at the base and a crown at the top. An early design, whose surfaces resembled the braided strands of challah, was simplified, but the outside still flows in mesmerizing lines that morph from a complex base, through a simple shaft, to the exfoliating top. The architects used the computer to discipline the façade so that only 15 percent of the glass is curved.

IN HIS LOS ANGELES OFFICE, GEHRY brings out Edward Steichen's photograph of Norma Shearer in a gown whose lines alternately cling and fall free of her figure. "The objective was to make something that looked like it had grace and slenderness," he says. A split from bottom to top divides the building along the middle—"like the two figures in Brancusi's *The Kiss*," he says—creating the illusion that the tower is slimmer than it actually is.

In architecture, thinking outside the box often means breaking it, and in Gehry's case, escaping the right-angled. The most conspicuous features of the design are the sinuous curves drifting over and up the body—window-washing tracks, like stripes on a dress, accentuate the contours. Gehry is not averse to designing a curve for the sake of its own beauty. But in the case of the *Times* proposal, the skin facilitates a radical rethinking of interior organization.

This building might have ranked with the Seagram building as a New York icon. But even as a proposal (it will be on view in a Gehry retrospective at the Guggenheim this spring), it is rich in lessons for how architecture can help companies become the corporate selves they want to be (while creating a more humane environment). More than an aesthetic statement, geometry can be an active agent in a company's flow chart. By challenging convention and cultivating the *Times's* own culture, Gehry and Childs have physicalized the spatial subconscious underlying the company and provided a map for a complex circuitry in usually oversimplified high-rise buildings. The architects didn't simply restate what we already know, giving it a new dress. They challenged the formula. ■

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The Key to Bach

András Schiff makes a thrilling case for Bach on piano; on disc, a memorable tribute to producer Teresa Sterne from the folks who gave her the sack.

BACK IN THE DISTANT PAST, when every family of means owned a piano, any child who learned to play eventually tackled Bach's *Well-Tempered Clavier*. The notes of these 48 preludes and fugues are readily available to most young fingers—I've just heard a new recording of Book 2 played by a remarkable 10-year-old, Albert Wong (Ivory Classics 71007)—and whoever gets this music into his ears early in life never forgets it. I imagine that accounts for the audible sigh of happy recognition that escaped from the adult sitting behind me at Carnegie Hall not long ago, when **András Schiff** launched his two-concert traversal of *The Well-Tempered Clavier* with the rippling arpeggios of the C-major Prelude.

Of course, the infinitely varied sound world of this music can only become that much more intriguing when addressed by a real virtuoso who has lived with the score for many years. And like virtually all of Bach's works, it responds to any number of different types of keyboard instruments and interpretive approaches. The modern grand piano is Schiff's instrument of choice, and this composer has long been among his specialties. Schiff first played a comparable Bach marathon here to celebrate the great man's tercentenary in 1985. He offered the complete *Klavierübung* back then—a towering compilation of masterpieces that includes the six partitas, *French Suites*, *Italian Concerto*, and *Goldberg Variations*. At the time, his playing impressed me with its discipline, control, intelligence, and gorgeous sound, all directly in the service of the music. Fifteen years later, the same qualities prevail, but his Bach is now even more absorbing, in performances that draw on the piano's most relevant coloristic, rhythmic, and articulative resources.

Schiff's eloquent approach to the com-

poser quite simply demolishes whatever doubts purists may still harbor about the suitability of a piano for this music. Perhaps Bach never expected, or even wanted, fugal entries, inner voices, and motivic relationships defined and shaped quite so specifically, even when done with the exquisite lapidary precision that Schiff lavishes on the notes. For me, that only increases the musical richness of these 48 miracles while giving the emotional world each inhabits an even greater immediacy. And what an amazing diversity Schiff discovers here. He not only establishes the perfect equilibrium that makes these worlds turn, but he also characterizes them with interpretive choices that can't help but illuminate and pleasantly surprise even the connoisseur who thought he knew their every secret. Those who can do so will still find playing *The Well-Tempered Clavier* for themselves the most rewarding way to mine its treasure. All others will find Schiff an inspired guide, one who takes his listeners straight to the source.

FEW RECORD COMPANIES CAN AFFORD TO BE sentimental in these days of downsizing and, in some cases, total abandonment of classical music. For a label to release a set of discs honoring a legendary leader from its recent past—and at that, one whose adventurous artistic policies and uncompromising principles eventually led to her dismissal by profit-hungry executives—is even more improbable. But then Nonesuch records has always been different, as its two-disc portrait of **Teresa Sterne** (79619-2) makes very clear. Nonesuch was a pioneer



Bach man:
András Schiff.

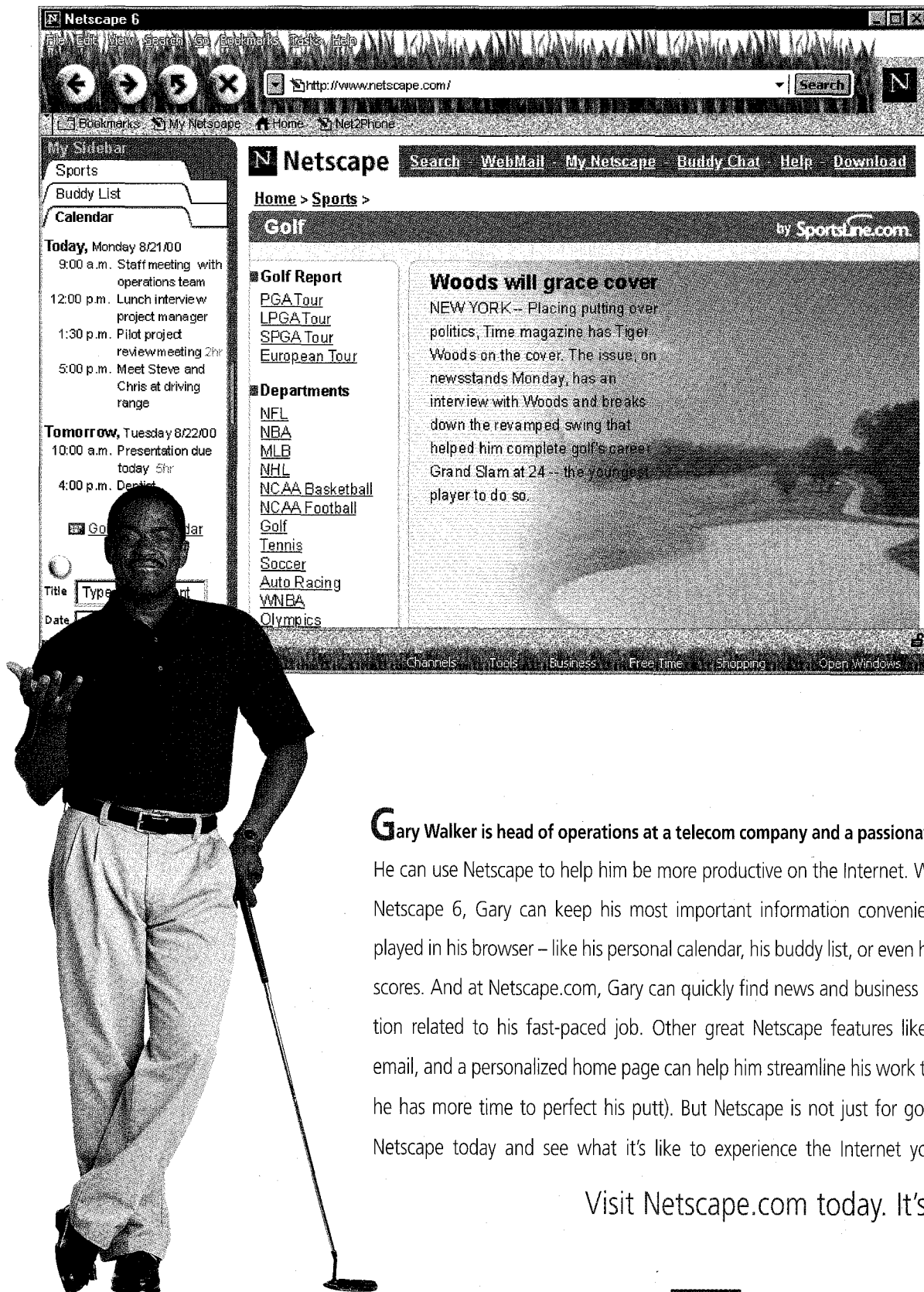
in new budget-priced classical lines when Tracey (as everyone called her) took charge of the label in 1965, but she soon was putting out exciting material bigger companies never dared touch: important new music by major composers, turn-of-the-century American song, Scott Joplin discs that ignited a nationwide craze for ragtime, world music from all parts of the globe, controversial editions of Baroque classics—anything that met Sterne's rigorous standards of quality, and that meant design, packaging, and sound as well.

She also nurtured many superb musicians whose careers began to flourish thanks in part to her enthusiastic support, artists such as pianists Paul Jacobs and Gilbert Kalish, mezzo-soprano Jan DeGaetani, and the husband-

András Schiff
All-Bach program at
Carnegie Hall.

Teresa Sterne
A tribute (79619-2) to
Nonesuch's longtime
producer.

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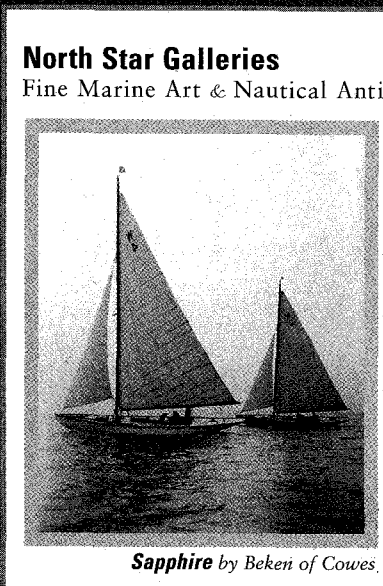
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and-wife team of composer-pianist William Bolcom and mezzo-soprano Joan Morris. It all lasted until 1979, when the corporate ax fell, but for nearly fifteen years Nonesuch was a byword for musical excellence.

One disc of 21 excerpts recorded in those days reminds us of just what a special label Nonesuch was. What will come as a surprise to most is the music on the other record, which preserves piano performances by Sterne herself. Few remembered or even knew about her short-lived career as a teenage recitalist and soloist with the NBC Symphony and New York Philharmonic, but these recordings of music by Bach, Mozart, Liszt, and Rachmaninoff feature an important talent that would certainly have matured into a major artist. Most impressive is Mozart's D minor Concerto, one of the composer's darkest, most troubled scores and given an amazingly focused and eloquent interpretation by Sterne—at age 14. One of her last public performances, in 1951, was a sonata dedicated to her by David Broekman, and this probing, brilliantly articulated rendition is even more indicative of what a remarkable musician she had already become.

All that was far in the past when Sterne arrived at Nonesuch, where she was more or less allowed to do as she pleased. The label was for all practical purposes a one-woman operation, and we are the richer for it—it's lucky that her corporate bosses looked the other way as long as they did. Like many perfectionists, Sterne worked best on her own, and after the bottom-liners caught up with her she sadly never again found a comparable niche in the music business.

Now suffering from Lou Gehrig's disease, she can at least take pride in this recognition of her unique contribution. Nonesuch continues to be a maverick in classical recording but with different priorities under its current director, Robert Hurwitz, who, with Norma Hurlburt, is responsible for this generous tribute to his predecessor. Not only are most of the great musicians of the Sterne era represented here, but the set comes with fond remembrances by her colleagues and the musicians she recorded. I'll pay these discs the ultimate compliment: They could not be more musically rewarding or lovingly presented had Tracey Sterne produced them herself. ■

Ephemeral Live

Merce Cunningham slices and dices and makes a delicious stew of his repertoire; Garth Fagan's troupe of superheroes grow into their roles.

THE EVENTS Merce Cunningham calls Events are one-time-only concerts, the choreographer being a devotee of the ephemeral. These presentations, invented to accommodate to theatrically unconventional spaces—arenas that have no front and the like—collage passages from the dances that constitute Cunningham's more conventional repertoire, along with new material, to form a seamless whole that offers, in Cunningham's words, "not so much an evening of dances as the experience of dance." The music that happens in tandem with the dancing is different at each Event and has nothing in common with it except a duration of 90 minutes. Neither choreographer nor dancers have heard it in advance. Any sets or costumes tied to the dances in their original form are ignored—and replaced with the décor and the outfits *du jour*. Many a dance fan becomes fran-

tic at Events: Was that Merce's solo from *Signals*? Was that actually *Winterbranch*?—you know, the stuff going on downstage, while the leaning duet from what-was-it was off on the right, but in profile? I have never been able to see the point of such questioning, except as an anxiety-reliever for those unnerved by the unidentified and unexpected—the very people Cunningham aims to rehabilitate.

The recent weeklong series of Events at the Joyce (Nos. 668 through 673, for the record; the 81-year-old MC, as he refers to himself, has been at this for a while) was arranged so that a chunk of material was subtracted and a chunk of new material added every night; if you attended opening night and closing night, you saw two programs without a phrase in common. I went opening night and had a gorgeous time. Meredith Monk, a primeval-style vocalist (and onetime iconoclastic choreographer), was the compelling guest artist for the music. Olafur Eliasson provided the décor, which featured a round mirror, about three feet in diameter, suspended a few feet off the stage. It caught the action that happened to travel through its line of reflection and, because of its capacity to turn convex and concave, skewed the relationships of near and far in the images it revealed. See, it counseled, the dance is simply what you happen to see and what you, according to your nature, make of it.

As for the choreography, short stretches were boring as hell—partly be-

Merce Cunningham
Events Nos.
668 to 673; at the
Joyce Theater.

Garth Fagan Dance
Choreographed by
Garth Fagan; at the
Joyce Theater.

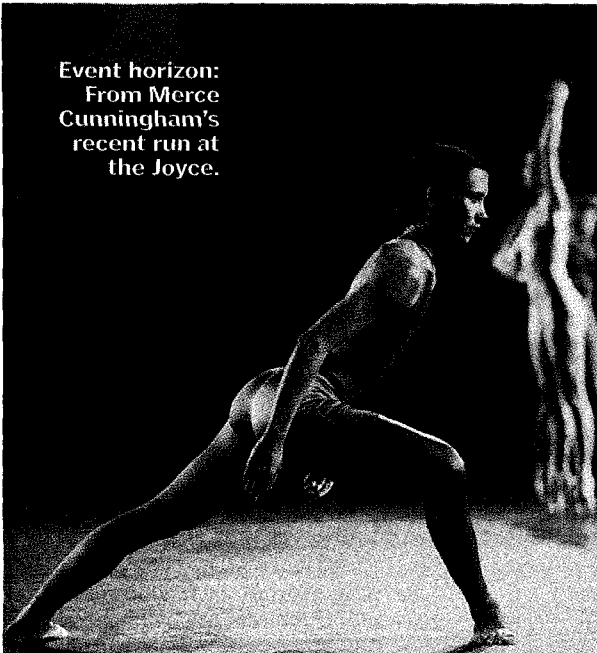
cause one's attention flags without the "artificial" stimulation of narrative, character, or emotion—and the rest constituted a series of miracles. Overall, the movement seems as rarefied and elegant as that of classical dance, but more often than not the balances reveal themselves to be skewed and precarious,

while incongruities such as folk-dance motifs, thudding falls, and people simply walking away from the action keep intruding. Again and again, formidable leg extensions rise and unfurl, ending in a superarched foot, the limb acting as pointer to some enormous if unspecified truth as the rest of the dancer's anatomy seems to fade into invisibility. Partners, in an adagio pursue their solemn ritual despite the proximity of "foreign" bodies engaged in erratic high-speed pursuits. A glamour-girl blonde swivels shoulders and pelvis while the rest of her body remains aloof, in neutral. These elements, and myriad others, challenge the viewer to rethink and expand his ideas about dancing and about a wider universe in which dancing is only a speck.

THE TROUPE CAME ON LIKE GANGBUSTERS on the opening night of **Garth Fagan Dance's** recent run at the Joyce—so fierce, svelte, and clear, they looked like a tribe of superheroes. Aptly, *Prelude*, the display piece used as a curtain raiser, is based on classroom work. Fagan has evolved a striking fusion vocabulary, co-opting the long lines and poised balances of classical ballet along with its swift, light action in the thighs, the rippling fluency punctuated with angular thrusts of Afro-Caribbean dance and the sly, complex rhythms of jazz.

Over the years, this mix has grown increasingly rich and deft and the performers more and more able to bring it off as if it were not a contrived or mongrel tongue at all but rather a language refined over time to a state of harmo-

Event horizon:
From Merce
Cunningham's
recent run at
the Joyce.



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cue

nious purity. At one point, Natalie Rogers stood in profile, rose high on toe on one leg, the other curved behind her, straightened the elevated leg as she held the balance, then, with the calm of an angel who had all eternity in which to perform her wonders, tipped her torso over the standing leg until her head grazed its knee. On a ballet stage, this feat would be greeted by screams of approbation from the audience; in Fagan's world, it's business as usual. Similar phenomena are Norwood Pennewell's repeatedly bounding into the air with no visible preparation or effort, to suggest the fleetness and beauty of a deer in an unspoiled forest, and the ability of every dancer in this clan to ornament locomotion with quicksilver movements of the head or hands, as if merely to charge or soar through space with demonic energy and exquisite line were somehow not—well, witty enough. Fagan-bred dancers put on an unforgettable show.

The choreographer's new creation for this season, *Trips and Trysts*, centers on company veterans Rogers and Pennewell. Vaguely about meeting and mating in the familiar social context of missed connections, it features a tour de force duet where the pair, clearly destined to be lovers, never once touch. While Fagan isolates these two special beings at times, making them appear to be the world's only inhabitants (which is, after all, how lovers feel), intermittently he introduces other couples, small clusters, and a vibrant crowd that he sets teetering on the edge of chaos. Sometimes the prevailing mood is elated, sometimes sensual, sometimes melancholic, sometimes—most beautifully—serene, with quiet phrases marked by the gentle act of folding, arm over torso, torso over lower body, a motif recalling the association, in Zen thought, of wholeness with repose.

This piece has the extra merit of revealing that the troupe's newest member—Erin Barrett, born to dance—is as striking as its longtime stars. Every movement she makes is physically full and charged with feeling; it also seems, uncannily, spontaneous. I could watch Barrett forever, doing anything. Once you lay eyes on her, even when she's operating on the outskirts of the action, you can barely see anyone else on the stage. ■

John Leonard's TV Notes

Chuck Jones: Extremes and In-Betweens, A Life in Animation (11/22; 8 to 9:30 P.M.; Channel 13) gives the "Great Performances" treatment to the Toon Tintoretto, gathering in one gabby corner the like of Wile E. Coyote and the Road Runner, with Bugs Bunny and Elmer Fudd in "What's Opera, Doc?" and Daffy Duck as "The Scarlet Pumpernickel," while across the aisle we hear from famous fans like Whoopi Goldberg, Ron Howard, Steven Spielberg, and Robin Williams—and along the way get a history of Hollywood animation and a lot of Chuck.

Love Lessons (11/22; 9 to 11 P.M.; CBS) requires a very surprised Patty Duke, at age 50, to become pregnant again, and a flabbergasted Ronny Cox to become resentful. What he was looking forward to was selling his diving-equipment business and sailing around the world on their boat. Her feelings, which she has become accustomed to repressing in a long marriage, open like the flowers in her shop. There are, besides, an angry adult son (Max Martini), an old beau of Patty's still carrying a torch, and a single mother in the park (Donna Hanover) who is of the opinion that you don't need men if you can afford to hire a nanny.

The Moving of Sophia Myles (11/26; 9 to 11 P.M.; CBS) requires Della Reese to get over her rage at the possible suicide of her minister-husband, leaving not only her but their church in the lurch, in the middle of a not particularly interesting real-estate scam being engineered by Rue McClanahan. This is exactly the sort of Sunday-night TV movie that drove many of us to *The X-Files*, except that, with Scully pregnant and Skinner hospitalized and Agent Mulder full of knitting needles in the alien dentist's chair, *The X-Files* has failed to crack a single smile this season, and is so far, except when Scully chased herself the other night, screamingly tedious.

Founding Fathers (11/27-11/30; 9 to 10 P.M.; the History Channel) gets down, dirty, and demystifying with Washington, Jefferson, Madison, Franklin, John and Samuel Adams, Tom Paine, John Hancock, and Patrick Henry. Half the fun is recognizing the actors behind the excitable voice-overs, who include Beau Bridges, Peter Coyote, Brian Dennehy, Hal Holbrook, Randy Travis, James Woods, Michael York, and Burt Reynolds (as Patrick Henry!). The talking-head historians range from the redoubtable Carol Berkin and Pauline Maier to the raffish Rick Brookhiser and Marvin Kitman. ■

Slim's Pickings

On his third album, Fatboy Slim gets ambitious, spiritual, and a little less funky; a tribute to *Nebraska* proves Bruce Springsteen is still the Boss.

IF BRIAN ENO CREATES MUSIC for Films, Fatboy Slim makes Music for Car Commercials—turbocharged beats that accelerate through samples and career through choruses to deliver easy adrenaline and cheap thrills. That's not a knock—sometimes a D.J. with an obvious beat is just a good D.J.—and his 1998 album *You've Come a Long Way, Baby* tracked like a thrilling, if disconnected, reel of carefully crafted car-chase scenes.

But a Grammy nomination, three MTV awards, and a platinum record would make any pop star ambitious, and on *Halfway Between the Gutter and the Stars* (Astralwerks), it sometimes sounds as though what Fatboy Slim really wants is to be an auteur. High-minded enough to borrow his album title from Oscar Wilde (even if he's grounded enough to admit he got the idea stumbling around a star-packed party in L.A.), Fatboy stretches his definition of dance music to include preaching (“Drop the Hate”), poetry by

Jim Morrison (“Sunset [Bird of Prey]”), and live Macy Gray vocals (“Love Life” and “Demons”). For the first time, Fatboy's famous eclecticism even expands his emotional range; those four songs don't evoke Saturday-night fever so much as a Sunday-morning coming down.

Of course, it's as easy to wring the illusion of depth out of Morrison as it is to pack a dance floor with an anthem like “The Rockafeller Skank,” and Fatboy still hasn't met a sucker punch he didn't like. But the obviousness that makes the spiritualism of “Drop the Hate” sound only skin-deep works wonders on straightforward techno tunes like “Star 69.” And though his search for dance-floor transcendence gives the album emotional heft as well as a sense of pacing, the best songs on *Halfway* are the ones that look straight into the gutter and dive right in, corny catchphrases and all. “Ya Mama”—which will likely do for “Push the tempo” what “The Rockafeller Skank” did for “the funk soul brother”—is sped-up, silly, and, in the end, one of the more memorable songs on the album. It's enough to make an auteur look back fondly on his car-commercial period.

DARK, DESOLATE, AND SO SIMPLE IT hurts, *Nebraska* is the Bruce Springsteen album punk-rockers can love. Recorded as four-track demos, mostly with just acoustic guitar and harmonica, it's an oddity even in an unconventional career: understated instead of anthemic, and focused on quotidian detail rather than grand themes. For an artist who had spent his career searching for connections, it was an unflinching look at what can happen when the ties that bind dissolve into false hopes and empty promises.

Fatboy Slim

Halfway Between the Gutter and the Stars (Astralwerks)

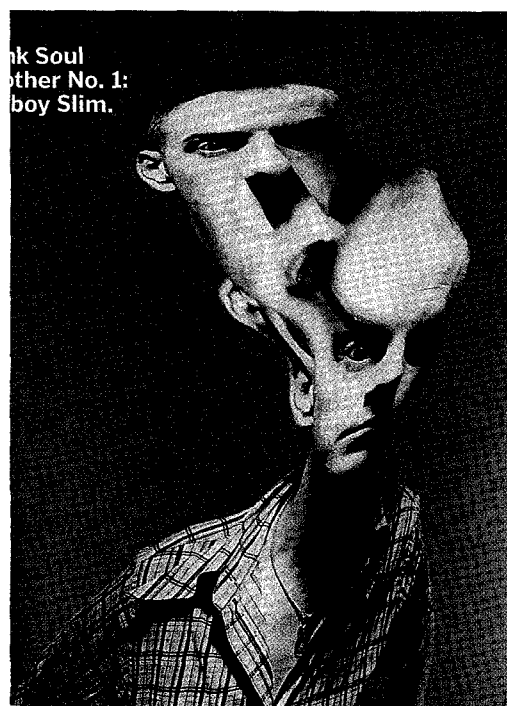
Various Artists

Badlands: A tribute to Bruce Springsteen's Nebraska (Sub Pop)

None of which makes it a likely subject for a tribute album, even one recorded almost entirely on four-track itself, and most of the artists on **Badlands: A Tribute to Bruce Springsteen's 'Nebraska'** (Sub Pop) seem either underwhelmed or overshadowed by the original.

What makes *Nebraska* gripping—what makes Springsteen an important artist to begin with—are the performances rather than the songs, and the lyrics he inhabits so deeply seem clichéd in the hands of others. When, on “State Trooper,” Springsteen sings “License, registration: I ain't got none / But I got a clear conscience 'bout the things that I done,” it seems to encompass an entire outlaw morality. Coming from Deana Carter, it's just a nice rhyme.

Most of the artists on the tribute seem to believe that what can't be inhabited can be oversung or, worse, sentimentalized. Springsteen didn't find any easy answers singing about serial killer Charles Starkweather on the title track—the final line of the song is “They wanted to know why I did what I did / Well sir I guess there's just a meanness in this world”—but Chrissie Hynde and Adam Seymour treat the lyrics almost as a benediction. At least they engage the material: Los Lobos and Hank Williams III have a rollicking good time with “Johnny 99” and “Atlantic City,” both desperate songs about men driven to desperate measures. The folk-influenced artists fare better—Dar Williams resists getting sentimental on “Highway Patrolman,” and Ani DiFranco finds the sublimated anger in “Used Cars”—but only “Mansion on the Hill” adds anything to the original. Over a tape loop and piano, Eric Bachmann, performing under the name Crooked Fingers, adds a sense of sonic claustrophobia to a song about constricting possibilities. Bleak and direct, it's as lonely as the characters on the album. ■



unk Soul
other No. 1:
boy Slim.

Photograph by Michael Lavine/Corbis Outline.

WWW.NEWYORKMAG.COM 155

Strip Stakes

With first-class meat and a velvet rope, Strip House straddles the line between old-fashioned steakhouse and designer boîte. Nick & Stef's, near Penn Station, doesn't seem to be either.

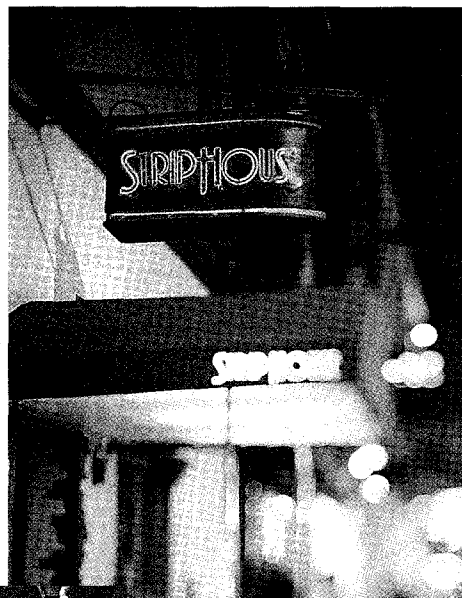
MR. CALIFORNIA, A dapper man with a keen nose for the newest gastro-nomic trend, ordered his vodka straight up, then peered about the room at Manhattan's latest example of steakhouse largess. The bread basket at our table was strung with tiny plastic beads, like the ones on a belly dancer's costume. Around the bar, a new generation of slinky meat eaters lounged among deep brocade pillows, sipping iridescent cocktails through little red straws. Instead of portraits of giant steers on the walls, there were mug shots of old opera singers and antique photos of bar girls in mesh stockings and cocked hats striking naughty poses. Instead of painted blondes on the arms of fat cats, there sat Bret Easton Ellis at a nearby table, laughing big horse laughs with his funky, downtown retinue. "This isn't a steakhouse at all," Mr. California declared. "This place is all mixed up."

But then, as any bluesman will tell you, wild things happen when a stolid old genre tries to get hip. Thanks to an odd confluence of events (protein-diet fads, a sagging but still bloated bull market), the steakhouse appears to be the restaurant of choice during the shank end of this

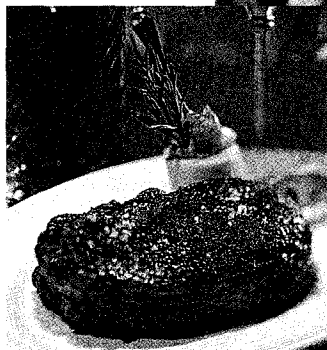
gilded Clinton era. Cuts of porterhouse and New York strip, the power meal of Diamond Jim Brady's old Manhattan, have obtained a fleeting, quichelike status among a new demographic of loose-spending, big-city diners. In the past six months, beef houses have sprouted up around town disguised as power-lunch destinations (Del Frisco's), clubby downtown hangouts (Dylan Prime), and now, with the opening of **Strip House**, a louche, Parisian girlie bar.

Peter and Penny Glazier (Michael Jordan's The Steakhouse, Tapika) are the impresarios behind Strip House, and it's hard to know whether their concept represents the flowering of this Zeitgeist or its dismal end. For decades, the East 12th Street space housed the venerable Asti, another tightly themed restaurant, known for its operatic waiters. Now David Rockwell has rewired the Depression-era room with dim, lounge-lizard lighting and colored the walls in overripe, bordello shades of scarlet and gold. Executive chef (and co-owner) David Walzog's menu is simple, in the grand steakhouse tradition, but larded with lots of dainty, French options. Among special "table share" appetizers, you can feast on a fairly bland rendition of the brasserie-style seafood plateau (for a cool \$58). There's also a special short-rib terrine, and foie gras torchon, two velvet discs of goose liver, which the waiter delivered to our table with an un-Sparks-like "*Bon appétit*."

Mr. California ordered a delicious tomato-and-red-onion salad and was amazed to see this old steakhouse stand-by appear in the shape of what he described as a "giant, hydroponic sushi roll"



Asti no more: Above, the new Strip House on East 12th Street; at right, the perfectly seared rib chop.



wrapped in cucumber, with a tomato vinaigrette. The Strip House version of a shrimp cocktail tasted more or less correct, even if the shrimps were reclining on the plate *à la* va-style, in the shape of a fan. Chef Walzog's Bibb-lettuce salad contained a satisfactory crumbling of bacon lardons and Stilton cheese but could have been double the size for my Beefeater appetite. A "flan" of braised short ribs had a musky, barbecue taste, but I was overwhelmed by its saltiness after a bite or two. When I polished it off anyway, Mr. California's eyes got big as melons. "Mr. Platt, you've ordered an avalanche of food," he said. "I worry about your liver."

I worried about my liver, too, but when a true feeder gets going in a steakhouse, he's hard to stop. And despite his restaurant's strange visual trimmings, Chef Walzog's different varieties of steak are superb. Strip House is named for his signature New York strip, which you can order singly or sliced on a cutting board for two. Either way, the aged Nebraska cut is expertly broiled, with a salty, almost crunchy crust. If you're dining on a Wednesday, try the Filet Rossini, a stately combination of filet mignon, foie gras, and truffle shavings. The braised lamb chops were greatly ad-

Strip House

13 East 12th Street (212-328-0000). Dinner, Sun.-Thurs.

6-11 P.M., Fri.-Sat. to 11:30 P.M.; appetizers, \$9 to \$15; entrées, \$22 to \$31. All major credit cards.

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cue

mired by my friend the lamb snob, although my helping of pork shoulder tasted rubbery and dry. Fans of a big, double cut will like the porterhouse better, but my favorite was the rib chop, a truncheon of beef broiled to a peppery crisp, with an intense juicy flavor seared inside.

Mr. California was pleased with his black sea bass, neatly boned, in a spritzing of lemon water, and the other alternative fish dishes on the menu (yellowfin tuna and arctic char with artichokes) were competent, too. Among side dishes, though, the truffle creamed spinach was dank with cream and the fingerling-potato purée was so heavily salted, we had to sample it with a teaspoon. Chef Walzog turns up his nose at simple frites, but a golden dome of crisp goose-fat-fried potatoes will provide even the most strung-out cholesterol

good. Whether that's enough to turn this faux steakhouse into a first-class restaurant remains to be seen. After all, the Clinton years can't last forever.

Nick & Stef's Steakhouse SHOULDN'T actually count as part of the greater Gotham beef boom, since it's not a local steakhouse at all. It's part of the expanding empire of L.A. megachef Joachim Splichal; there's a Nick & Stef's in downtown Los Angeles and one in Washington, D.C., too. Last month, Splichal opened his Manhattan beachhead on the haunch of Madison Square Garden itself. Each one of the Nick & Stef's has a blond, breezy, West Coast feel, although it's doubtful the L.A. dining crowd gets treated to the midnight spectacle of police wagons strung out along Penn Plaza. The cramped little space has been

"The Strip House combines the highest (and priciest) culinary aspirations with the vaguely desperate glitziness of a downtown nightclub."

freak with a reasonable fix. There's plenty of fancy wine to cut through all this fat, and it's expertly served by George, the dapper manager. George seduced us into shelling out for a \$60 bottle of Pomerol (Château La Croix de Gay), and later re-emerged with soothing glasses of pear brandy and Armagnac.

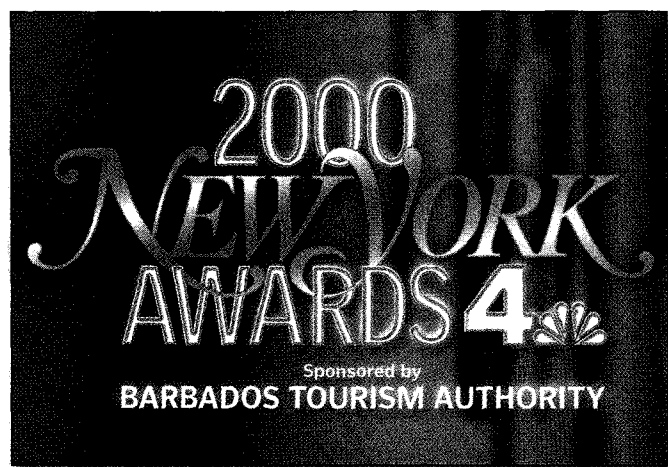
Of course, this kind of service begs the question: Is Strip House really a steakhouse at all? In the great pantheon of beef palaces, longevity is predicated on the comforting rituals of aged waiters, simplistic menus, and the promise of a good, dependable feed. Start behaving like a real restaurant, and you run the risk of being judged as one. Strip House combines the highest (and priciest) culinary aspirations with the vaguely desperate glitziness of a downtown nightclub. After hours, the house lights dim and diners dressed in bridge-and-tunnel leathers start drifting through the dining room.

Techno tunes thrummed over the sound system as we inspected desserts like raspberry crêpes suzette and an elaborate chocolate fondue, with starfruits and caramelized bananas for dipping. There was also a Frankenstein-size profiterole and an ambitious apple tart capped with brown-sugar sauce. All these dishes aspire to greatness, and some, like a selection of sorbets (lychee and sparkling rosé flavors) are very

crammed with a small granite bar, and a curved glass wall runs the length of the room fronting 33rd Street. The impression you get after an hour or two is of sitting in a revolving motel restaurant that's about to take off.

Chef Splichal's menu is almost as disorienting. It's divided evenly into five parts with exactly twelve varieties of meat, twelve starters and salads, twelve vegetables, twelve potato dishes, even twelve types of steak sauce. Both the New York strip (twelve ounces for \$31) and the filet mignon (ten ounces for \$29) were diligently prepared, with nice sides of watercress salad. Among the twelve starters, the steak tartare was my favorite, with cubes of coarsely chopped, instead of ground, beef. The creamed spinach had a topping of bacon on it, with a light garlic crust. Other vegetables were generally dank or over-oiled, and, with the exception of nice sweet-potato fries (decorated with a crisping of fried ginger), the endless procession of potato side dishes blended inexorably into one. To prod your appetite, there's a transparent meat locker by the bar, so diners can watch their beef artfully age on little steel trays. This Tussaud's-like display is less appetizing after Knicks' tipoff time, when the joint empties out and you find yourself dining alone by the phosphorescent glow of the streetlights outside.

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Cod Save the Queen

The folks from Tea & Sympathy have expanded their British Empire with a fish-and-chips shop that literally reeks of authenticity—and deep-fried Mars bars.

IT'S ONLY THE SECOND WEEKEND of business at **A Salt & Battery**, and the tiny, shiny fish-and-chips shop is more crowded with nostalgia-starved expat Brits than the Condé Nast cafeteria on beans-on-toast day. There's an old coot with a white beard, a tweed cap, and a Barbour coat who looks like he's been hiking across heathery fields. A little boy named Alfie in a soccer uniform chanting, "I love fish and chips." And a man with a walking stick who looks primed to belt out a verse of "Get Me to the Church on Time." "I thought I'd met every English person in town," says co-owner Nicky Perry—who began her colonization of a small stretch of Greenwich Avenue with her ten-year-old restaurant, Tea & Sympathy, and its English-dry-goods-sweet-shop spin-off, Carry on Tea & Sympathy. Those countrymen include Rupert Everett, most of the cast of *Riverdance*, and Tina Brown, all of whom have already patronized the new shop, some more fervently than others. "Tina Brown nearly knocked me senseless," says Perry, recalling her encounters with the impatient editrix before the grand opening. "It was always, 'When, when, when, when, when, when, when, when, when?'"

What are Ms. Brown and her compatriots getting their knickers in a twist about? Well, aside from the main attraction, there are mushy peas, pickled onions, and sweet Heinz baked beans, all imported from the U.K.; a relentlessly cheery British staff spouting cockney slang between orders; and, to cap things off, improbably edible deep-fried Mars bars. In other words, as authentic an English fast-food experience as you're likely to find anywhere, should you be looking for one. "Everything but a post-meal beating from Chelsea fans," says our expat friend in greasy-chinned approbation.

Of course, fish and chips haven't just washed up on these shores. We've got

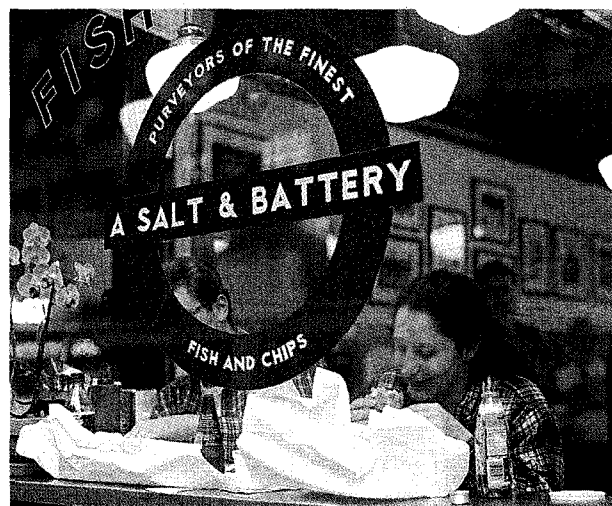
fancified restaurant versions like Nicole's and Guastavino's, and the Oyster Bar's sad facsimile. For a Swede, Christer Larsson makes an honest effort at his Grand Central kiosk, even if his herb-flecked tartar sauce and fries outclass the English archetypes and his beer batter can be inconsistent. English Harbour, the last stab at re-creating an honest-to-God chippy, started strong and then lost focus, not to mention its talented fryer, Patrick "Patsy" Carroll, who used to cook in the British Merchant Navy.

Carroll has resurfaced at A Salt, where, true to form, he runs a tight ship. His chips are historically accurate, even if they bear no resemblance to French fries as most Americans know and love them. They're soft and mushy, anemically pale yellow, and thick-cut—perfect for soaking up a squirt of malt vinegar or dipping in a side order of mildly spicy curry sauce. Then again, why not celebrate them in all their starchy glory in a chip butty, a mound of soggy spuds sandwiched between two slices of buttered bread.

As for the fish, the halibut is the best and the most expensive at \$7.95 for two good-size fillets, snowy white and delicate and encased in a flavorful golden-brown batter. (Chips are an additional \$3.50.) There's also a firmer, meatier, stronger-flavored rock salmon, a.k.a. dogfish; a salty, tasty whiting; and, of course, a moist and flaky cod, the gold standard of the fried-fish genre.

Even Americans know the real thing doesn't come on fine china or paper plates. Perry's

crew double-wraps every order in butcher's paper and British newsprint (recently, the *Observer* and the *Sunday Times*). These bundles travel surprisingly well, but it's more fun to gobble your piping-hot order at the narrow counter, equipped with bottles of Sarson's malt vinegar and HP sauce, where there's room (barely) to spread out your peas and beans, curry, and a can of shandy or a ginger beer, and soak up the ambience (while your clothes soak up the distinctive aroma of frying fish).



Batter up: Fish-and-chips fanciers dive in at A Salt & Battery.

If you crave fruit after all that fat, there's the banana (deep-fried, of course, and dusted with sugar). Or go out with a bang. Salute the famous British sweet tooth, as we did, with that battered and supremely gooey melted Mars bar, a reckless act that prompted the unsolicited advice of a counterman wearing a T-shirt with the legend IN COD WE TRUST. "After you've finished," he told us, "go out the door and take a left. There's a hospital emergency room three blocks from here." Which made us wonder: Can fish-and-chips culture flourish in a society without a national health service?

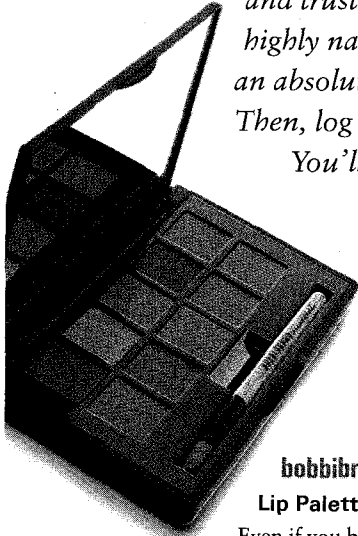
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A guide to online shopping at its finest

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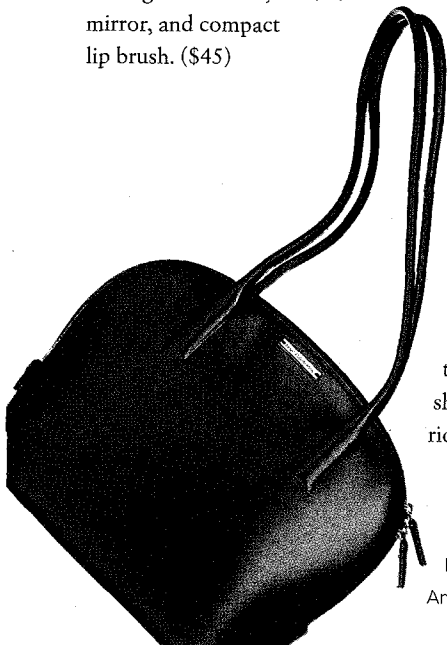
Internet shopping is here to stay. Nothing new about that. What is remarkable is the proliferation of Web sites selling brand-name luxury items. There is undoubtedly a certain confidence in purchasing a name you know and trust. Moreover, today's successful Web sites are beautifully designed, highly navigable, and easy to shop. The sites make holiday shopping an absolute pleasure. Browse through these pages for gifted inspiration. Then, log on and order. Don't forget to bookmark these Web sites. You'll be back for more.



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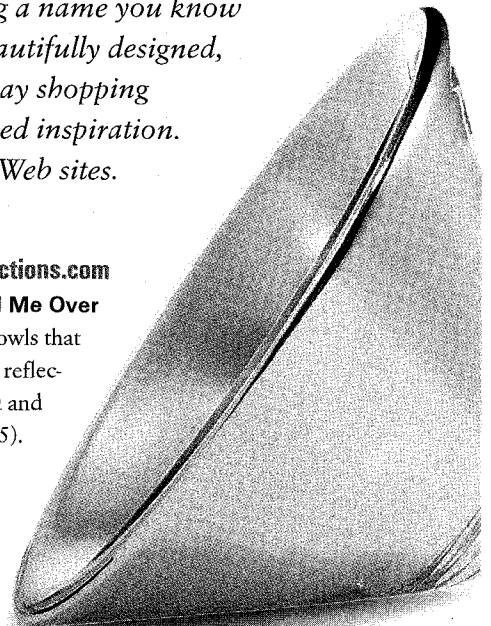
Leather Italian Style

Francesco Biasia's stylish, modern bag of fine Italian leather is both glamorous and highly functional. It features dual-zip closure across the top, an exterior-zip pocket, and two shoulder straps, while the roomy interior offers a second zip pocket (\$195).

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Bowl Me Over

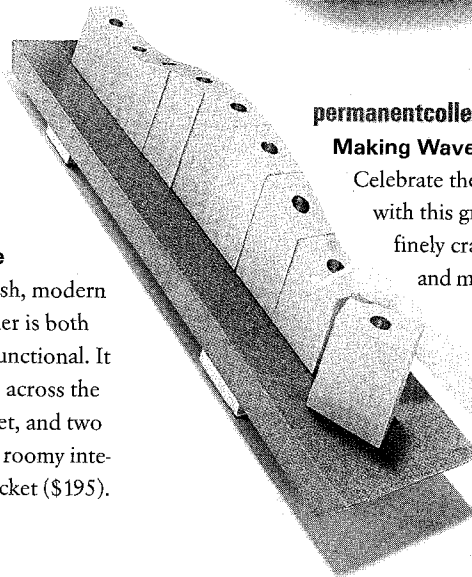
Felissimo carries designer Nick Munro's luminous bowls that are handmade of double-skinned glass surrounding a reflective metallic lining. They are forged in England and available in two sizes (small: \$45; large: \$95).



permanentcollection.com

Making Waves

Celebrate the Festival of Lights with this graceful wave menorah finely crafted of aluminum and maple (\$160).



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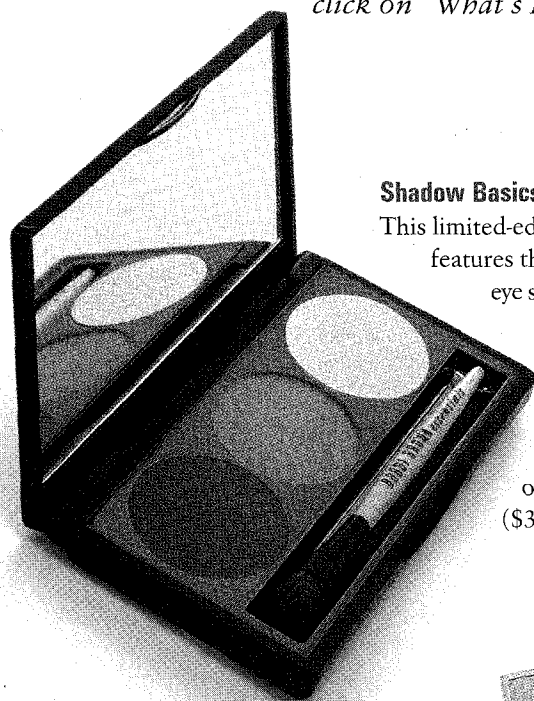
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Cyber Beauty

Makeup artist Bobbi Brown started her own beauty line in 1991 and became a leading brand worldwide seemingly overnight. Launched in 1996, her Web site, *bobbibrown.com*, captures the line's fresh, modern approach to beauty and makes shopping for cosmetics and fragrances a total pleasure. Click on "Shop Online" to browse and choose from specific categories arranged by color, brushes, skincare, fragrances, baby, and accessories. "Looks & Tips" capitalizes on Bobbi's expertise as a makeup artist by offering suggestions for skincare and makeup for various life stages. To purchase products from the Holiday 2000 Collection pictured here, click on "What's New."

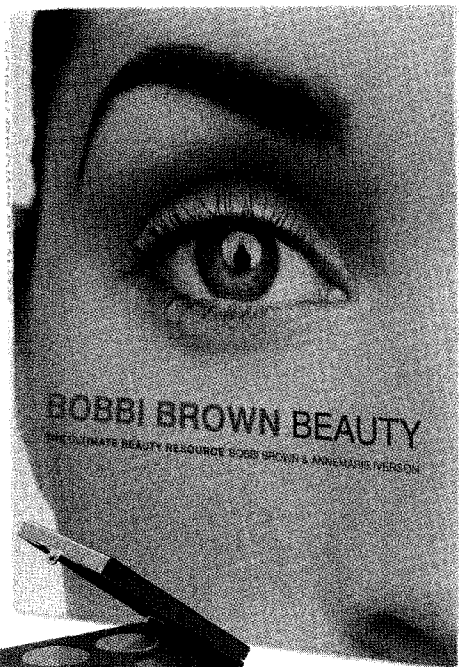


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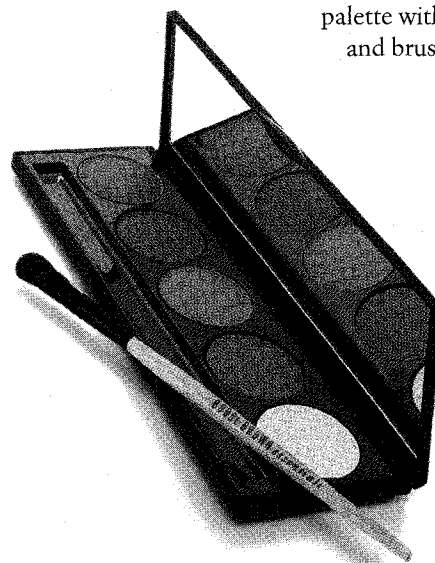
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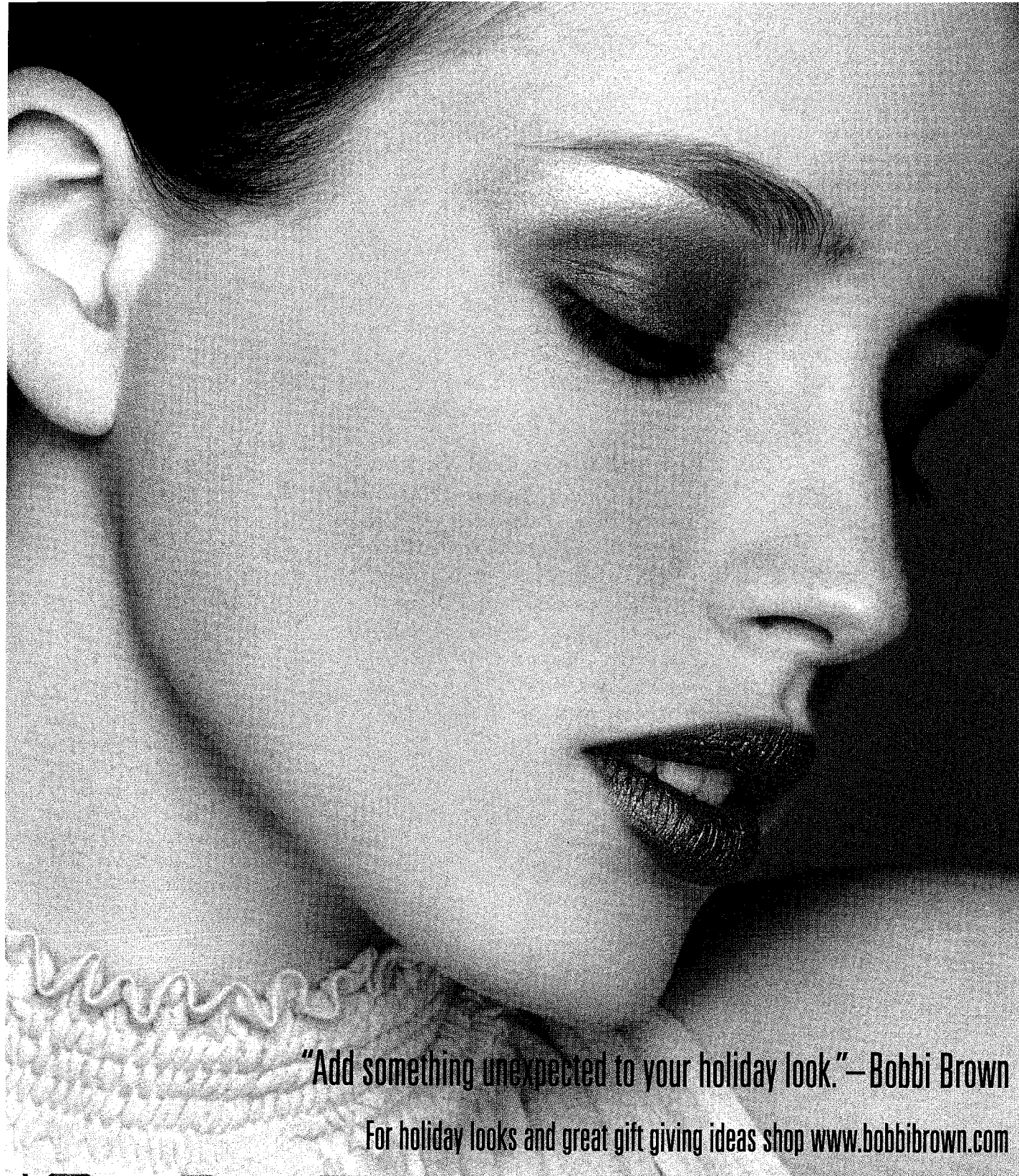
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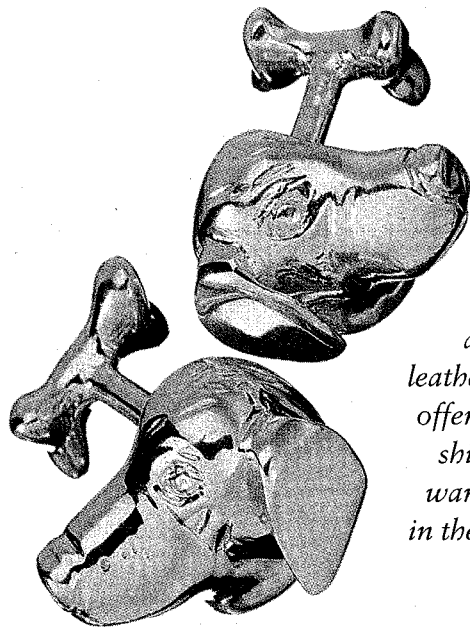
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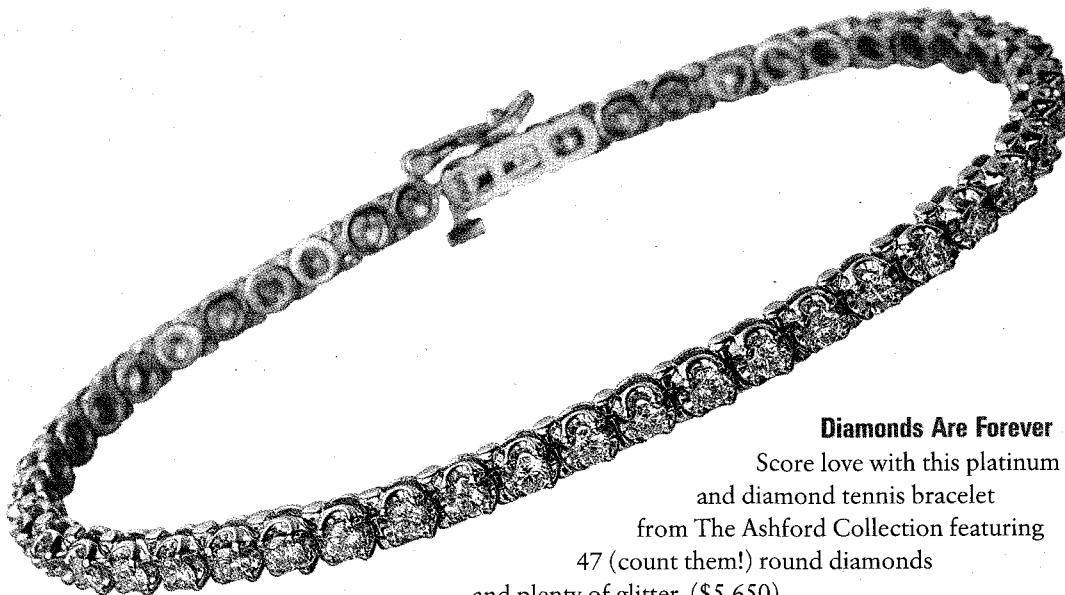
Animal Lover

Robin Rotenier's sterling silver labrador retriever & bone cuff links from the designer's Animal Kingdom Collection are perfect for your favorite dog devotee (\$165).



Time for Tag Heuer

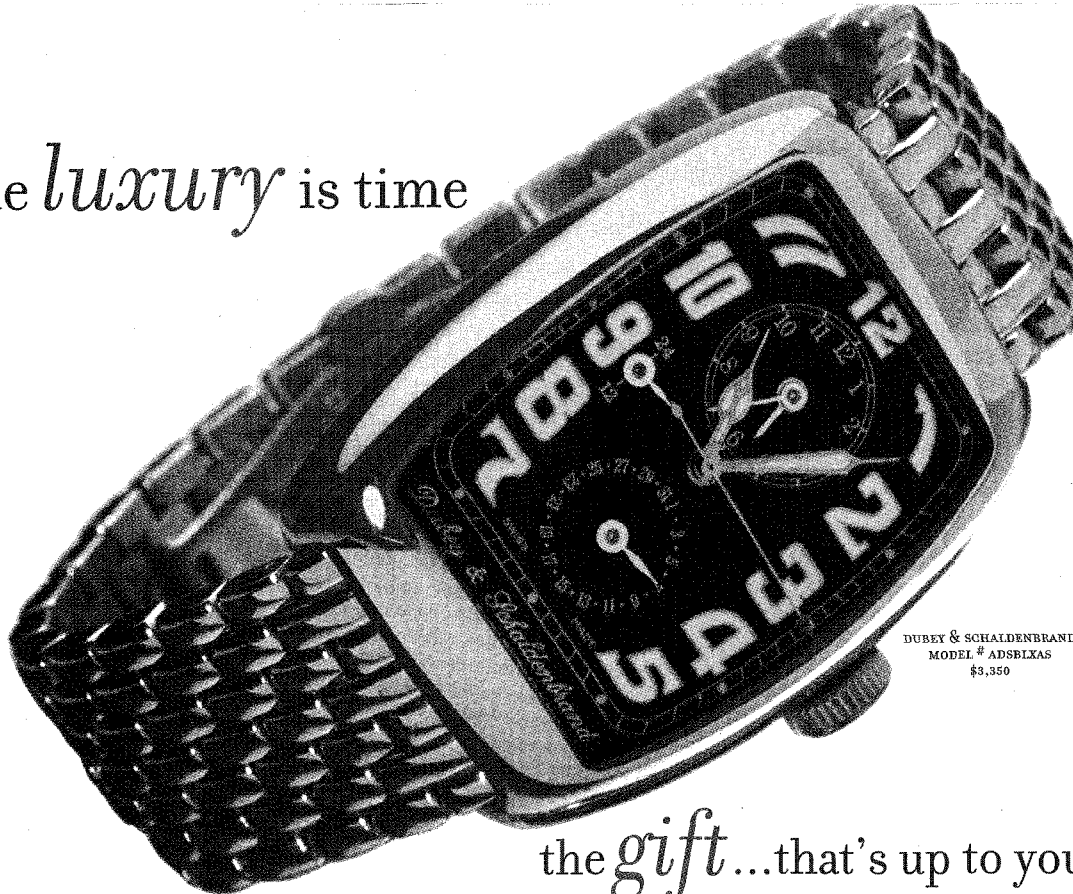
For high-tech style and accuracy, nothing beats the Tag Heuer Kirium watch with brushed stainless steel case and bracelet, anthracite dial, date calendar, luminous hands/markers, unidirectional bezel, screw-down crown, and sapphire crystal. It is water-resistant to 200 meters and features Swiss quartz movement (\$1,495).



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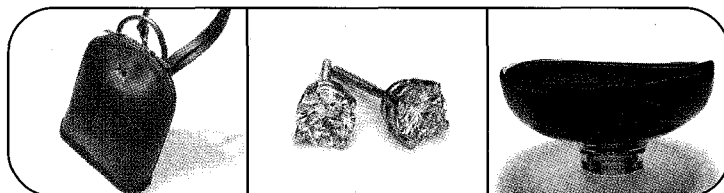


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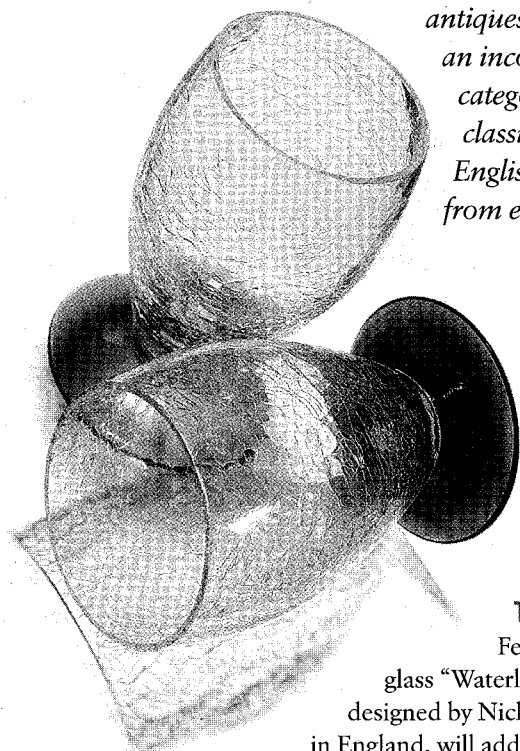
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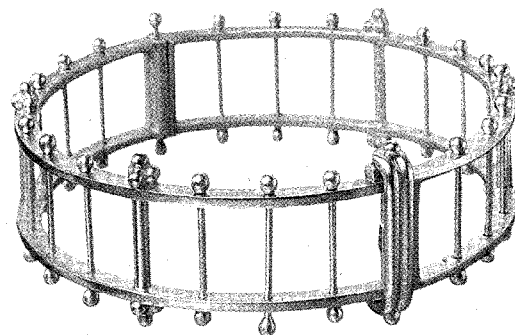
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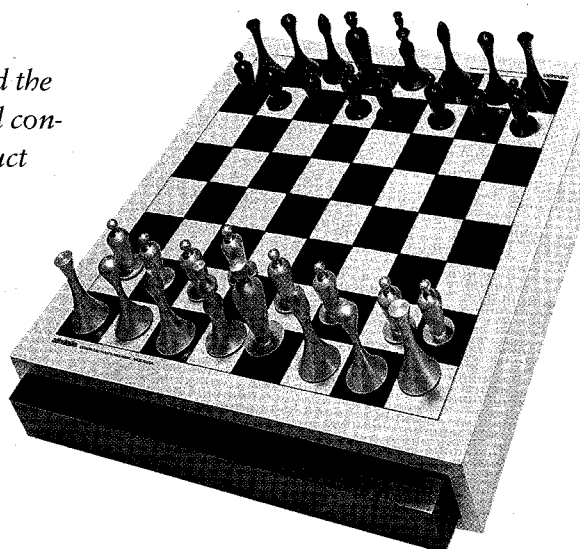
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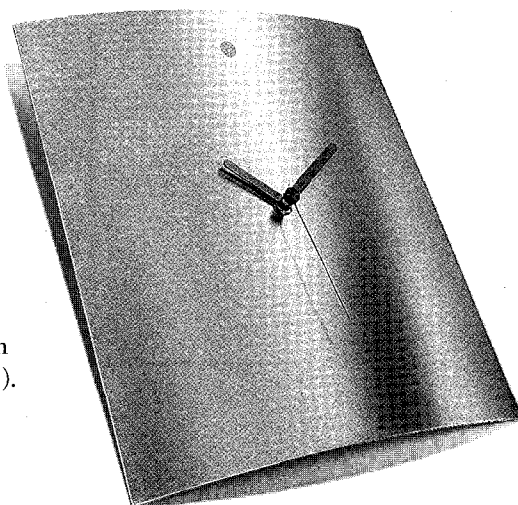
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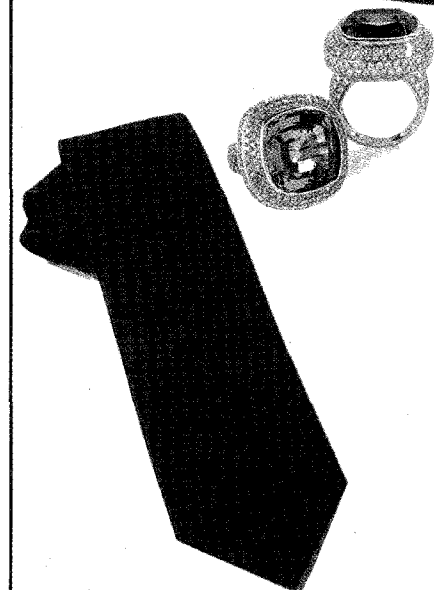
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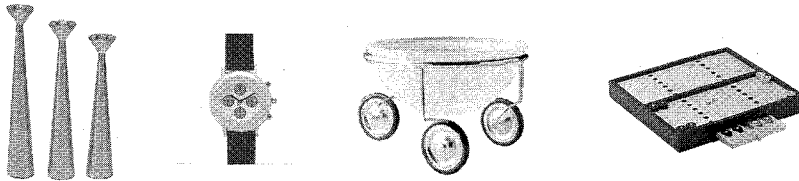
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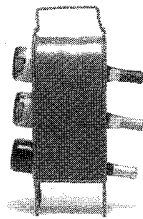
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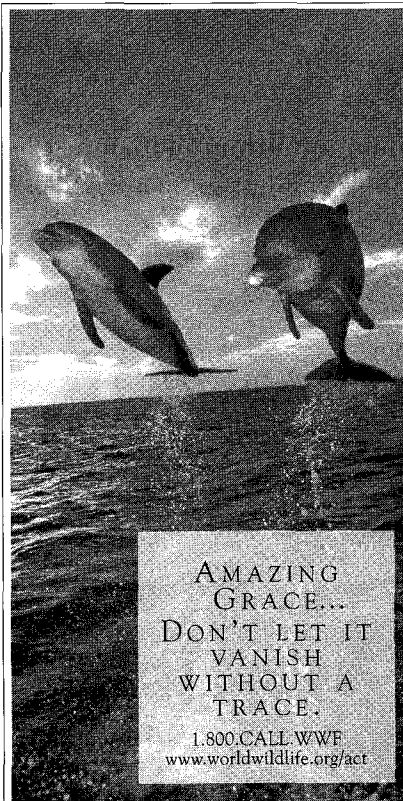


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This Week's Releases

102 Dalmatians

Glenn Close reprises her role as the Dalmatian-hungry Cruella De Vil in this follow-up to the 1992 film. Also stars Gerard Depardieu. (1 hr. 41 mins.; G) • Opens 11/22.

Quills

Geoffrey Rush stars as the Marquis de Sade in this new film by Philip Kaufman (*The Unbearable Lightness of Being*). Kate Winslet is the Marquis's admiring laundress; Joaquin Phoenix is the officious Catholic priest hoping to salvage his soul. And Michael Caine turns up as a highly sadistic doctor. Adapted by Doug Wright from his own Off Broadway play. (2 hrs. 10 mins.; R) • Opens 11/22.

The Trench

Novelist William Boyd's first film as a director follows the two-day buildup to the Battle of the Somme in 1916. Starring Daniel Craig. (1 hr. 38 mins.; NR) • Opens 11/22.

Unbreakable

Bruce Willis and writer-director M. Night Shyamalan team up a second time. This time, Willis



See spots: Two from *102 Dalmatians*.

plays the sole survivor of a train crash who must find out why the fates have decided to spare him. Samuel L. Jackson is the mysterious figure with a few answers up his sleeve. (1 hr. 47 mins.; PG-13) • Opens 11/22.

The Weekend

Friends gather in an upstate-New York country house for the anniversary of an acquaintance's death. Soon enough, they start tearing one another's psyches apart. (1 hr. 16 mins.; PG) • Opens 11/22.

Bamboozled

Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film that it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. • (Rainer; 10/8/00) (2 hrs.; R) Magic Johnson Harlem USA; Loews Village; BAM Rose Cinemas.

Bedazzled

Brendan Fraser stars as a charming loser who strikes a deal with the Devil, played by Elizabeth Hurley. He's granted seven wishes; each has a disastrous side effect. • (1 hr. 33 mins.; PG-13) Battery Park City Cinema; UA

Union Square; UA Marboro; Kaufman Astoria Cinema; Kew Gardens Cinemas.

★ Best in Show

A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. • (Rainer; 10/2/00) (1 hr. 32 mins.; PG) CC Angelika Film Center;

Loews 19th St. East; Loews Kips Bay Theatre; Loews 72nd St. East; Sony Lincoln Square; Kew Gardens Cinemas.

Billy Elliot

A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. • (Rainer; 10/23/00) (1 hr. 40 mins.; R) CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square; BAM Rose Cinemas; Centre Sunnyside.

Book of Shadows: Blair Witch 2

You won't have to take *Dramamine* to sit through this sequel, but why sit through it at all? Respected documentary director Joe Berliner, making his first dramatic feature, acknowledges the audience's familiarity with the first film's con artistry and tries to incorporate it into his own movie, which has a quintet of obsessed fans of the first *Blair Witch* film on a guided tour of its location. Bad things happen, but then you already knew that. • (Rainer; 11/6/00) (1 hr. 34 mins.; R) Concourse Plaza; Whitestone; Kaufman Astoria Cinema.

Bounce

Ben Affleck plays an ad executive who gives away his

New Films

★ Almost Famous

Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin-ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. • (Rainer; 9/18/00) (1 hr. 45 mins.; R) CC Village East; Clearview's Chelsea; Clearview's Cobble Hill.

Animal Factory

Steve Buscemi's prison film stars Willem Dafoe as a notorious convict who takes under his wing a young newbie (an especially scrappy-looking Edward Furlong). • (1 hr. 33 mins.; R) Cinema Village.

Festivals

Blondes Have Less Fun

Until December 17, BAMcinématek will be presenting **Everyday Courage: Czech Films by Gustav Machaty and Beyond to the 60s**, a festival of 23 milestone films from the Czech New Wave. Of particular interest is a screening of Milos Forman's Oscar-nominated 1965 masterpiece, *The Loves of a Blonde*, which tells the tale of a naive young shoe-factory worker (Hana Brejchová, pictured) who is seduced by a womanizing pianist in a touring band (Vladimír Pucholt). After their tryst, the woman packs her bags and flees her hick town, arriving at his doorstep in Prague completely unannounced—and not exactly into open arms. Forman himself will be on hand for a Q&A session after the 4:30 P.M. screening. *The Loves of a Blonde* screens November 26.



Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

plane ticket to a man who dies when the plane crashes. Guilt-ridden, he tracks down the widow (Gwyneth Paltrow) and ends up falling in love with her. • (1 hr. 42 mins.; PG-13) Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Crown Gotham; Bay Plaza; UA Movies at Sheephead Bay; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

The Broken Hearts Club

A look at the ups, downs, and all-arounds of a group of gay friends in West Hollywood. Starring Timothy Olyphant, Dean Cain, and Matt McGrath. • (1 hr. 34 mins.; R) Quad Cinema.

★ Calle 54

Fernando Trueba's staged concert documentary of Latin jazz is a great earful and eye-ful featuring such luminaries as Chucho and Bebe Valdés, Eliane Elías, Tito Puente, Gato Barbieri, Paquito Rivera, and many more. We dare you to watch this movie and sit still in your seat. • (Rainer; 10/30/00) (1 hr. 13 mins.; PG) Lincoln Plaza Cinemas.

★ Charlie's Angels

Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. The music-video maven McG directed, and he understands why we're watching: to gawk at butt-stomping chicks in stretch-fabric actionwear having a high old time. • (Rainer; 11/7/00) (1 hr. 43 mins.; PG) Battery Park City Cinema; Magic Johnson Harlem USA; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheephead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; YWCA Cine-Club.

★ The Contender

Writer-director Rod Lurie has a flair for political melodrama and a gift for bringing out the grade-A cured ham in his talented cast. Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his VP when his sitting vice-president dies. A sex scandal in her past sets the Washington machinery humming. Lurie has a good time with the skull-duggery and subterfuges of the political process, but he's also a big pontificator, and he turns the senator into a feminist standard-bearer for the right to privacy. The film would be better with less cant and more swill, but it's enjoyable anyway. • (10/23/00) (2 hrs.; R) UA Union Square; Clearview's Beekman.

Dancer in the Dark

Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. • (Rainer; 10/2/00) (2 hrs. 19 mins.; R) UA Union Square; Loews State; Lincoln Plaza Cinema; Clearview's Cobble Hill.

Dark Days

Marc Singer's fascinating documentary about the

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David Thomson
THE NEW YORK TIMES

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legendary Mole People, homeless folk who live deep within the bowels of Manhattan's subway system. • (1 hr. 20 mins.; NR) Cinema Village.

Digimon: The Movie

Those digitized monsters from the popular TV series hit the big screen. • (1 hr. 40 mins.; PG) Main Street Cinemas.

Dr. Seuss' How the Grinch Stole Christmas

Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. • (1 hr. 30 mins.; PG) Battery Park City Cinema; Magic Johnson Harlem USA; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Bay Plaza;

enough flounciness to make the Dallas dames in *Dr. T & the Women* seem cloistered by comparison. • (Rainer; 11/6/00) (2 hrs.; PG) Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

Lies

Korean filmmaker Jan Sun Woo presents this lurid sexual adventure (originally banned in Korea) about a married 38-year-old sculptor (Lee Sang Hyun) who ends up deflowering an 18-year-old student (Kim Tae

Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

★ Meet the Parents

Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent-patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. • (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) Battery Park City Cinema; Magic Johnson Harlem USA; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Men of Honor

Cuba Gooding Jr. stars as Carl Brashear, the real-life Navy diver who became the first African-American to break the color line; Robert De Niro is the cracker commander who tries to wreck Carl's ambitions and later becomes his gadfly ally. The film's testimonial-like tone doesn't make for an enlivening portrayal of heroism. Because of the racism he was opposing, Brashear's monomania to succeed in the Navy at all costs is depicted by the filmmakers as the height of valor. Whatever is disturbing or enraging about Brashear is sublimated to a bland high-mindedness. • (Rainer; 11/20/00) (2 hrs. 8 mins.; R) Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

Non-Stop

Japanese filmmaker Sabu directs this hard-boiled action film starring cult actor Tomoro Taguchi as a would-be criminal mastermind who blows his opportunity to rob a bank by leaving his mask at home. Numerous chase scenes ensue. • (1 hr. 22 mins.; NR) Loews State.

Pay It Forward

This heavy heaping of inspirationalism has the ungainliness of a political-party platform; child abuse, alcoholism, violence in the schools, and much more fill out this fable about a sad, punky seventh-grader (Haley Joel Osment) who devises a way to make people pay on the favors they've received in life. Helen Hunt plays his mother; Kevin Spacey, his social-studies teacher. The film's slow-drawn deliberateness is meant to clue us in that something weighty is going on, but most of this fable is second-rate sermonizing couched in psychobabble. • (Rainer; 10/30/00) (1 hr. 40 mins.; PG-13) CC Village East; Loews Village; CC Murray Hill Cinemas; Loews Orpheum 7; Sony Lincoln Square; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.

Ratcatcher

A 12-year-old boy (William Eadie) in Glasgow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. • (1 hr. 33 mins.; NR) Cinema Village; Lincoln Plaza Cinemas.

Red Planet

In Anthony Hoffman's directorial debut, Val Kilmer plays an astronaut stranded on Mars. • (1 hr. 50 mins.; PG-13) Battery Park City Cinema; Magic Johnson Harlem USA; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Loews

Premiere

The Great-War Generation

Novelist turned director William Boyd has focused a great deal of his career on war, particularly World War I. "It's something I've always been obsessed with," says the 48-year-old auteur. "I've written two novels about World War I, and now this movie, **The Trench**. It holds to my imagination, because both my grandfather and great-uncle survived World War I. It's part of our family legend, if you like. I suppose I've always wanted to represent this war to our generation, first in fiction and now in film." *The Trench* is set in the 48 hours leading up to 1916's Battle of the Somme, as seen by a 17-year-old boy, Billy Macfarlane (Paul Nicholls). Throughout the film, he witnesses such nightmares as his brother's being shot in the mouth and carried off to a hospital, and a soldier firing into his own leg to avoid battle—all as he comes to terms with the very real likelihood of his own death. "I knew that if these actors didn't trust me, we wouldn't get anywhere," Boyd says. "But a tremendous solidarity grew out of the eight weeks of filming. For a novelist, part of the great attraction to filmmaking is suddenly being part of a collective; it's such a collaborative process. Making this film was a truly tremendous experience."

The Trench begins November 22 at Film Forum. D.D.K.



Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Kippur

Israeli filmmaker Amos Gita'i's surreal autobiographical film about 1973's Yom Kippur war. • (2 hrs.; NR) Lincoln Plaza Cinemas; North Shore Towers.

La Bûche

Three days before Christmas, three Parisian sisters try and fail at balancing the annual pressures of the holiday season with the more savory pressures of sex. Emmanuelle Béart, Sabine Azéma, and Charlotte Gainsbourg star. Directed by Danièle Thompson. • (1 hr. 47 mins.; NR) Paris Theatre.

The Legend of Bagger Vance

Will Smith plays a spirit guide who arrives in Savannah, Georgia, to coax a fallen-on-hard-times former golf whiz, played by Matt Damon, into redemption. The film, which was directed by Robert Redford, is full of showbiz Zen about finding one's true, authentic swing in life; the mythic pastoralism gets awfully thick. Charlize Theron stars as a Southern belle with

Yeon) who eagerly wants to lose her virginity. • (1 hr. 55 mins.; NR) The Screening Room.

Little Nicky

Adam Sandler stars as the put-upon love child of Lucifer and an angel, trying to make his way in the world. • (1 hr. 29 mins.; PG-13) Battery Park City Cinema; Magic Johnson Harlem USA; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA

Trailers

WHEN OY MEETS YO Lisa Kudrow will be going solo in Manhattan in the spring, when she comes to New York to star in Paramount Pictures' *Marci X*. The comedy, in which Kudrow plays an uptight Jewish woman forced to take over a hard-core-rap label, was written by **Paul Rudnick** (*Jeffrey, In & Out*), with **Scott Rudin** producing. **Richard Benjamin** (*My Favorite Year*, *Mrs. Winterbourne*) directs.



SPACEY, INVADER Kevin Spacey will star as a mental patient who claims he's from a distant planet in Paramount's *K-PAX*. **Jeff Bridges** is the doctor who starts believing him after inexplicable changes begin to affect the hospital. Produced by **Lawrence Gordon**, the film will be shooting throughout November in Manhattan under the direction of **Iain Softley** (*The Wings of the Dove*).



THIS SCRIPT HAS LEGS Soon to be scaling buildings near you: **Tobey Maguire** will be coming to New York City to star in Columbia Pictures' *Spider-Man*, based on the classic comic-book hero's transformation from man to superhero after a radioactive spider bite; **Sam Raimi** (*A Simple Plan*) will direct. **Danny Elfman** (*Batman*, *The Simpsons*) is already onboard to provide the musical score.



STRUCTURAL DAMAGE It'll be interesting to see how **Joe Morgenstern** reviews *59-Story Crisis*, if it ever gets made into a movie. A script based on the *Wall Street Journal* film critic's *New Yorker* piece about the Citicorp Building's construction problems was just bought by Paramount. The new script bumps up the drama; it's a thriller about the discovery about a dangerous structural flaw in a skyscraper just as a major storm is headed for Manhattan. **Richard and Mimi Polk Gitlin** are attached to produce.

SARA CARDACE

BRUCE WILLIS SAMUEL L. JACKSON
FROM M. NIGHT SHYAMALAN, WRITER/DIRECTOR OF
"THE SIXTH SENSE"

UNBREAKABLE

PG-13

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AMC ★ EMPIRE 25 42ND ST. BET. 7TH & 8TH AVE. 398-3939	CITY CINEMAS ★ CINEMA 1, 2, 3 3RD AVE. AT 60TH ST. 777-FILM #635	★ LOEWS ORPHEUM EAST 86TH ST. AT 3RD. AVE. 50-LOEWS #964
★ LOEWS 84TH STREET THEATRE B'WAY AT 84TH ST. 50-LOEWS #701	★ LOEWS KIPS BAY THEATRE 2ND AVE. AT 32ND ST. 50-LOEWS #558	CLEARVIEW CINEMAS ★ CHELSEA CINEMAS 23RD ST. BET. 7TH & 8TH AVE. 979-CLVW #597
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CITY CINEMAS ★ MURRAY HILL 34TH ST. AT 3RD AVE. 777-FILM #502	CLEARVIEW CINEMAS ★ CHELSEA WEST CINEMAS 23RD ST. & 6TH AVE. 777-FILM #614	CITY CINEMAS ★ VILLAGE EAST CINEMAS 2ND AVE. AT 12TH ST. 777-FILM #522	REGAL CINEMAS ★ BATTERY PARK CITY 16 WEST SIDE HWY. AT VESEY ST. 945-3418	CREATIVE ENTERTAINMENT ★ NOVA CINEMAS BROADWAY AND 147TH ST. 862-5728

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Remember the Titans

This syrupy, inspirational race-relations drama follows the true story of a high-school football coach (Denzel Washington) who becomes head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white school. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. • (1 hr. 47 mins.; PG) CC Village East; CC Murray Hill Cinemas; Whitestone; Cinemart.

The 6th Day

In the not-too-distant future, anything can be cloned—even Arnold Schwarzenegger, who plays a pilot faced with his double, the work of a nefarious DNA specialist. • (1 hr. 43 mins.; R) Battery Park City Cinema; Magic Johnson Harlem USA; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA MovieWorld; Atrium; UA Movies at Staten Island.

This Is Spinal Tap

Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. • (1 hr. 22 mins.; R) The Screening Room.

★ A Time for Drunken Horses

Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. • (Rainer; 11/6/00) (1 hr. 17 mins.; NR) Cinema Village; Loews State; Lincoln Plaza Cinemas.

Venus Beauty Institute

A feisty beautician (Nathalie Baye) deals with her pressures at work with a bevy of one-night stands, until a passionate young man (Samuel Le Bihan) threatens to have her fall in love. • (1 hr. 52 mins.; NR) Quad Cinema; Clearview's 59th Street East; Kew Gardens Cinemas.

What's Cooking?

Gurinder Chadha's film follows the dramatic exploits of four multigenerational L.A. families. Co-starring Mercedes Ruehl, Julianna Margulies, and Kyra Sedgwick. • (1 hr. 46 mins.; PG-13) Quad Cinema; UA Gemini; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

★ The Yards

James Gray's second feature, about corruption and family in the Mob scene in Queens, is mostly powerful, though it becomes overly familiar by the end. The cast is amazing: James Caan, Joaquin Phoenix, Mark Wahlberg, Faye Dunaway, Ellen Burstyn, Charlize Theron. They set up a force-field that keeps you watching. • (Rainer; 10/30/00) (1 hr. 45 mins.; R) CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square.

★ You Can Count On Me

Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. They get all the feints and parries between siblings just right. It's a marvelous little movie that dispenses with much of the mushiness and grand revelations one might expect from this sort of material. Rory Culkin plays Linney's 8-year-old son and

Revivals

Big Night

Who wants to spend Thanksgiving weekend with a bunch of still-unemployed Bard alumni? Williamsburg's hard-core hippie set will no doubt be throwing on their grass-stained Sunday best for the "Ocularis: Cinema Williamsburg Style" movie night at Galapagos. This week's screening is *Alice's Restaurant*, director Arthur Penn and singer Arlo Guthrie's (pictured, with Tina Chen) 1969 account of countercultural wanderings through rural America. Based on Guthrie's extremely long hit about littering and the antiwar move-

ment, the film is joined for a "Thanksgiving Double Bill" (three days late) by Mike Leigh's 1990 *Life Is Sweet*. Screenings on November 26 and 27. (See "Museums, Societies, Etc.")

14th-41st Streets

CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Men of Honor; Pay It Forward; Remember the Titans.

Clearview's Chelsea

260 W. 23rd St. (777-FILM#597) • Almost Famous; Bounce; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Red Planet; The 6th Day.

Clearview's Chelsea West

333 W. 23rd St. (777-FILM#614) • Men of Honor.

Loews 19th St. East

890 Broadway, at 19th St. (50-LOEWS#858) • Best in Show; Charlie's Angels; Lucky Numbers; Meet the Parents; Rugrats in Paris: The Movie.

Loews Kips Bay Theatre

570 Second Ave. (505-6397#558) • Best in Show; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

42nd-60th Streets

CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • Billy Elliot; Little Nicky; The Yards.

CC Crown Gotham

969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Bounce.

CC Sutton

205 E. 57th St. (212-759-1411) • Dr. T & the Women; Looking for an Echo.

Clearview's 59th Street East

239 E. 59th St. (777-FILM#615) • Venus Beauty Institute.

Clearview's Ziegfeld

141 W. 54th St. (777-FILM#602) • Men of Honor.

CO Worldwide Cinemas

340 W. 50th St. (505-CINE#610) • Bring It On; The Cell; The Original Kings of Comedy; Scary Movie; What Lies Beneath; X-Men.

Loews 42nd Street E Walk

42nd Street at Eighth Ave. (50-LOEWS#572) • The Legend of Bagger Vance; Little Nicky; Meet the Parents; Rugrats in Paris: The Movie; The 6th Day; The Legend of Drunken Master.

Loews Astor Plaza

44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) • Red Planet.

Loews Coronet

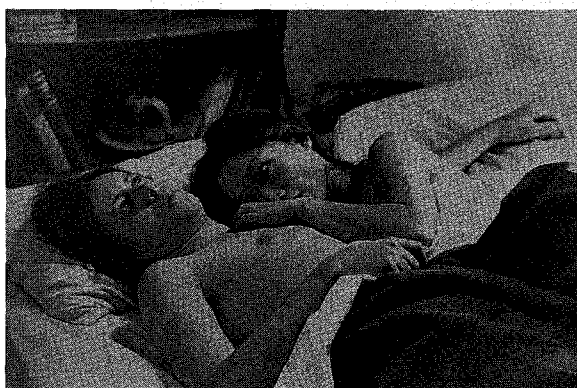
993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) • Dr. Seuss' How the Grinch Stole Christmas.

Loews State

1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) • A Time For Drunken Horses; Dancer in the Dark; Girlfight; Non-Stop.

Paris Theatre

4 W. 58th St. (212-688-3800) • La Bûche.



Matthew Broderick, in a sweetly cracked performance, is the boss she has an affair with. • (Rainer; 10/13/00) (1 hr. 51 mins.; R) CC Angelika Film Center; Clearview's First & 62nd St.

Manhattan

Below 14th Street

Battery Park City Cinema

102 N. End Ave. (212-945-3418) • Almost Famous; Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; Little Nicky; Lucky Numbers; Meet the Parents; Pay It Forward; Remember the Titans; The Contender; The Ladies Man; The Legend of Bagger Vance; The Legend of Drunken Master.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Best in Show; Billy Elliot; The Yards; You Can Count On Me.

CC Village East

189 Second Ave. (212-529-6799) • Almost Famous; Dr. T & the Women; Men of Honor; Pay It Forward; Remember the Titans; The Legend of Drunken Master.

Cinema Village

22 E. 12th St. (212-924-3363) • A Time for Drunken Horses; Animal Factory; Dark Days; Me & Isaac Newton; Ratcatcher.

Clearview's Waverly

323 Sixth Ave. (777-FILM#603) • The Exorcist: The Version You've Never Seen; Sing-a-long Sound of Music.

Loews Village

66 Third Ave. (50-LOEWS#952) • Bamboozled; Charlie's Angels; Meet the Parents; Pay It Forward; Wonder Boys.

Quad Cinema

34 W. 13th St. (212-255-8800) • The Broken Hearts Club; The Wolves of Kromer; Venus Beauty Institute; What's Cooking?

The Screening Room

54 Varick St. (212-334-2100) • George Washington; Lies; This Is Spinal Tap. (See also "Museums, Societies, Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • Bedazzled; Bounce; The Contender; Dancer in the Dark; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Red Planet; Requiem for a Dream; Rugrats in Paris: The Movie; The 6th Day.

61st Street and Above, East Side

CC 86th St. East

210 E. 86th St. (777-FILM#763) • Almost Famous; Best in Show; Bounce; The Little Vampire; The 6th Day.

Clearview's Beekman

1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) • The Contender.

Clearview's First & 62nd St.

400 E. 62nd St. (777-FILM#957) • Meet the Parents; Red Planet; The 6th Day; You Can Count On Me.

Clearview's Park and 86th St.

125 E. 86th St. (777-FILM#604) • Men of Honor.

Loews 72nd St. East

1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) • Best in Show.

Loews New York Twin

1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) • The Legend of Bagger Vance; Rugrats in Paris: The Movie.

Loews Orpheum 7

1538 Third Ave., at 86th St. (50-LOEWS#964) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Pay It Forward; Red Planet.

UA East

1629 First Ave., at 85th St. (212-249-5100) • Rugrats in Paris: The Movie.

UA Gemini

1210 Second Ave., at 64th St. (212-832-1670) • Charlie's Angels; Men of Honor; What's Cooking?

61st Street and Above, West Side

Clearview's 62nd and Broadway

1871 Broadway, at 62nd St. (777-FILM#864) • Men of Honor.

Clearview's Metro Cinema

2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) • Little Nicky; Rugrats in Paris: The Movie.

Clearview's Olympia

2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) • Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance.

Sony Lincoln Square

1998 Broadway, at 68th St. (50-LOEWS#638) • Best in Show; Billy Elliot; Charlie's Angels; The Legend of Bagger Vance; Meet the Parents; Pay It Forward; Wonder Boys; The Yards.

Bronx

Bay Plaza

2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; The Little Vampire; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day; The Legend of Drunken Master.

Concourse Plaza

214 E. 161st St. (718-588-8800) • Book of Shadows: Blair Witch 2; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; The Little Vampire; Red Planet; Rugrats in Paris: The Movie; The 6th Day; The Legend of Drunken Master.

Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Book of Shadows: Blair Witch 2; Char-

lie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie.

Clearview's Cobble Hill

265 Court St. (718-596-9113) • Almost Famous; Dancer in the Dark; Dr. Seuss' How the Grinch Stole Christmas; Red Planet; What's Cooking?

CO Alpine

6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway

6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza

5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) • Call theater for showtimes.

CO Kingsway

946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie.

Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Lit-



Opening Chill Bigger

Peter's Friends. The Big Chill. It's My Party. Chances are, you've already seen a film or two about a big group of friends who cluster together in a comfy mansion with New Englandy trimmings, usually to work out some big emotions about the death of an acquaintance, eminent or otherwise. Expect nothing more from *The Weekend*, a monster of an ensemble piece that has someone for every generation or audience demographic (from left to right: Jared Harris, James Duvall, Gena Rowlands, David Conrad, Deborah Kara Unger, and Brooke Shields). The house is in upstate New York. The occasion is the anniversary of the friend's death. The psychological assaults commence at the dinner table. Will buttered rolls be hurled? And will the soundtrack go platinum? *The Weekend* opens November 22.

Lincoln Plaza Cinemas

30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • A Time for Drunken Horses; Calle 54; Dancer in the Dark; George Washington; Goya in Bordeaux; Kippur; Ratcatcher; Solas.

Loews 84th Street

2310 Broadway, at 84th St. (50-LOEWS#701) • Little Nicky; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

New Coliseum

701 W. 181st St. (212-740-1545) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie; The 6th Day.

Nova

3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie.

lie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; The Little Vampire; Meet the Parents; Men of Honor; Red Planet; Remember the Titans; Rugrats in Paris: The Movie; The 6th Day.

Brooklyn

BAM Rose Cinemas

30 Lafayette Ave. (718-623-2770) • Bamboozled; Billy Elliot; What's Cooking? (See also "Museums, Societies, Etc.")

Brooklyn Heights

70 Henry St. (718-596-7070) • Call theater for showtimes.

Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • Dr. Seuss'

lie Nicky; The Little Vampire; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day; The Legend of Drunken Master.

Pavilion

188 Prospect Park West (718-369-0838) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie; The 6th Day.

UA Marboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • Bedazzled; Dr. Seuss' How the Grinch Stole Christmas; The Little Vampire; Meet the Parents; The 6th Day.

UA Movies at Sheepshead Bay

3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie.

Queens

Centre Sunnyside

42-17 Queens Blvd. (718-361-6869) • Billy Elliot; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Cinemart

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills

(718-261-2244) • Little Nicky; Remember the Titans; Rugrats in Paris: The Movie.

CO Cinema City

183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows

Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; The Little Vampire; Meet the Parents; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • Dr. Seuss' How the Grinch Stole Christmas; The 6th Day.

Sony Bay Terrace

211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) • Call theater for showtimes.

Sony Elmwood

57-02 Hoffman Dr., Elmhurst (777-FILM#733) • Call theater for showtimes.

UA Astoria

28-60 Steinway St. (718-726-1279) • Charlie's Angels; Men of Honor; Red Planet; Rugrats in Paris: The Movie.

UA Brandon Cinema

70-20 Austin St., Forest Hills (718-544-1020) • Red Planet; The 6th Day.

UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • The Little Vampire; Red Planet; The 6th Day; The Legend of Drunken Master.

Staten Island

Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Little Vampire; Meet the Parents; Rugrats in Paris: The Movie.

UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bounce; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Museums, Societies, Etc.

American Museum of the Moving Image

Through 11/30: "Visions of New York: Films From the 1960's Underground." 11/25: *Moshulu Holiday* (1966); *Hold Me While I'm Naked* (1966); *Eclipse of the Sun Virgin* (1967); *Knockturne* (1968); *Tales of the Bronx* (1967); *Sins of the Fleshpoids* (1965); *Chafed Elbows* (1966); *The Secret Cinema* (1966). 11/26: *Guns of the Trees* (1962); *Film Magazine of the Arts* (1963). 11/25-11/26: "Repertory Nights." *Jules and Jim* (1962). • 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, \$4.50-\$8.50. Members and children under 4, free.

BAM Rose Cinemas

11/21: "Resnais Retrospective." *Providence* (1977). 11/22-11/23: "BAMcinémathèque Favorites." *Lawrence of Arabia* (1962). 11/24-11/26: "Everyday Courage: Czech Films by Machaty and Beyond to the 60s." 11/24: *The Shop on Main Street* (1965). 11/25: *Closely Watched Trains* (1966). 11/26: *The Loves of a Blonde* (1965). 11/27: "Resnais Retrospective." *Muriel* (1963). • 30 Lafayette Avenue, Brooklyn (718-623-2770).

Brooklyn Museum of Art

11/25: *Duck Soup* (1933). 11/26: *The Day the Earth Stood Still* (1951). • 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 372; www.brooklynart.org); free.

Film Society of Lincoln Center

(The Walter Reade Theater) Through 11/30: "Revolution in the Revolution: Soviet Cinema of the 60s." 11/21: *The First Teacher* (1965); *July Rain* (1966). 11/22: *Pirosmanni* (1968); *July Rain*. 11/23: *Hamlet, Say-at Nova* (1969); *We/My* (1969); *Goodbye, Boys* (1964); *The First Teacher*. 11/24: *Foolish Wives* (1922). 11/25: *Goodbye, Boys*; *Foolish Wives*. 11/26: *Goodbye Boys*; *Debut* (1970); *No Ford in the Fire* (1967). • 65 W. 65th St., plaza level (212-875-5600); \$8.50, \$5 for members, \$4.50 for seniors, \$3 for "Movies for Kids."

Museum of Modern Art

11/21: *Destiny/Between Two Worlds/Beyond the Wall*. A silent film with piano accompaniment by Ben Model. 11/24: *A Perfect World* (1993); *Las Hurdes (Tierra sin Pan/Land Without Bread)* (1933); *Meta-Mayan* (1981); *Sensible Shoes* (1983); *The Andersons* (1986); *Between the Frames, Chapter 7: The Media* (1991); *Centinela Alerta! (Guard, Alert!)* (1936). 11/25: *Guard, Alert!; Anticipation of the Night* (1958); *Window Water Baby Moving* (1959); *Thigh Line Lyre Triangular* (1961); *Don Quintín el Amargo (The Bitter Mr. Quintín)* (1935); *Fox Fire Child Watch* (1971); *Soldiers and Other Cosmic Objects* (1976); *Murder Psalm* (1980). 11/26: *Land Without Bread* (1937); *La Hija de Juan Simón (La Fille de Juan Simón)* (1935); *Imitation of Christ* (1970). 11/27: *Rock My Religion* (1982-1984). • 11 W. 53rd St. (212-708-9480); free with \$10 admission, \$6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult.

Ocularis

11/26: *Alice's Restaurant* (1969). 11/27: *Life Is Sweet* (1990). • At Galapagos, 70 N. 6th St., Brooklyn (718-388-8713); \$5.

Two Boots Pioneer Theater

11/21-11/27: *The Innocents* (2000); *The Love Light* (1921). • 155 E. 3rd St. (212-254-3300); \$9, \$6 for seniors.



Opening

We Demand a Recount

So many puppies, and yet it's Glenn Close (pictured) who chews up all the scenery as she reprises her impersonation of Cruella De Vil in **102 Dalmatians**—much to the delight of children everywhere, and adults nowhere. The plot involves a dog kennel, a French fashion furrier named Jean Pierre Le Pelt (Gerard Depardieu), and betrayals galore—but who cares about plot when there are *so many* adorable talking pups scampering about? Three months from now, look for a reprise of those sensational newspaper features about how abandoned dalmatians, bought in a post-Disney frenzy, are found roaming the city streets biting small children. *102 Dalmatians* opens November 22.

Kaufman Astoria Cinema

38th St. at 35th Ave. (718-786-2020) • Bedazzled; Book of Shadows: Blair Witch 2; Bounce; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Pay It Forward; The 6th Day.

Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • Bedazzled; Best in Show; The Little Vampire; Pay It Forward; Venus Beauty Institute; What's Cooking?

Main Street Cinemas

72-66 Main St. (718-263-4828) • Charlie's Angels; Diggimon: The Movie; Dr. Seuss' How the Grinch Stole Christmas; The Little Vampire; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Kippur; Pay It Forward.

Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Rugrats in Paris: The Movie; The 6th Day.

UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Meet the Parents; Men of Honor; Rugrats in Paris: The Movie.

UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Billy Elliot; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Meet the Parents; Men of Honor.

UA Movies at Bayside

38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Men of Honor; Rugrats in Paris: The Movie.

UA Movieview

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Broadway

Previews and Openings

Jane Eyre

Few shows boast a production team with this pedigree, starting with John Caird (*Les Misérables*, *Nicholas Nickleby*, both with Trevor Nunn), who adapted and staged (with Scott Schwartz) the

and Sat. at 2, Sun. at 3. In previews for an 11/30 opening. \$25–\$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Now Playing

Aida

The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. \$25–\$70. Tues.–Sat. at 8,

and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Cabaret

The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. (Simon: 3/30/98.) Now starring Matt McGrath (*Hedwig*) and Lea Thompson. \$25–\$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago

It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise \$20–\$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact

This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) \$55–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Copenhagen

A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. \$40–\$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. \$20–\$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde

Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." \$55–\$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse

A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. \$65–\$80. Mon., Tues., and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. \$31–\$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Previews

Bountiful Career

"I have two families," explains the 84-year-old Texan Horton Foote, author of the new play **The Last of the Thorntons**. "There's my past family that I grew up with in Wharton, which now doesn't exist but in my memory because they're now nearly all dead. And then there's my present family, my real family—except for my wife, who's a great loss to us all." Foote's first family has been the source of an expansive body of plays and screenplays (*The Trip to Bountiful*, *The Young Man From Atlanta*), many of which are rooted in Harrison, a fictional hamlet based on his hometown. But it's the second family that's stalking stages everywhere these days: His son Walter released *The Tavern*, his first film, last year, and his son Horton Jr. and daughters Hallie and Daisy have developed fruitful theater and acting careers. "When we did my film *On Valentine's Day* at the Venice Film Festival, all the Italian reporters wanted to know how my daughter and I still spoke to each other," he recalls, laughing. "They just couldn't get over the fact that we still work together. But honestly, we enjoy it. We have disagreements, but we enjoy it." Now Foote, who recently directed Hallie in Daisy's *When They Speak of Rita*, will get to watch Hallie once again in his new drama, as she plays an aging woman at the end of her family's line in Harrison. "I'm very sympathetic with her," says Foote. "Only I don't always give accurate memories. I make up some things." Previews begin November 21. (See "Off Broadway.") L.H.



Charlotte Brontë novel, and designer John Napier (*Cats*, *Les Miz*), along with costume designer Andreane Neofitou. This musical, with a score by pop composer Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. \$50–\$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/3 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Seussical

Barring the Broadway arrival of *Harry Potter Sings!*, Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King*, *Aida*, and *Beauty and the Beast*. But there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime*, *Once on This Island*), will yank in more than just the kiddies. \$25–\$85. Tues.–Sat. at 8, Wed.

Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun

Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. \$35–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast

Disney's beast is back (no, not the mouse). \$25–\$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Betrayal

See Simon, p. 138. \$40–\$65. Tues.–Sat. at 8, Wed., Sat.,

Gore Vidal's The Best Man

Vidal's attempt to "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. \$45-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jekyll & Hyde

Man turns into beastly man, all in the name of science. Now starring David Hasselhoff. \$45-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/7. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. \$25-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cossetting their own daughter, Eponine—what a story! Just synopsisizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) \$20-\$90. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon

A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. \$20-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 1/28. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. She is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. (Simon: 5/8/00.) \$40-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's blockbuster. \$20-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) \$24-\$69. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Onstage

Grinch, Sminch . . .

The infamous Kiki & Herb (Justin Bond and Kenny Mellman, pictured), whose prior holiday shows featured a cow that achieved immortality after slurping up Jesus's afterbirth, are back from a ritzy L.A. engagement to present their latest heartfelt message of peace and understanding in *Kiki & Herb: Jesus Wept*. Of course, they'll also be hawk-ing their new holiday album, with tracks by Deborah Harry, Isaac Mizrahi, Molly Ringwald, and Rufus Wainwright—but this show's not about the money; it's about love. If



"All I Want for Christmas Is My Two Front Teeth" just makes you want to knock out the other 30, this show's for you. Through December 30 at Fez. (See "Off Broadway.")

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. \$30-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Jesus Hopped the A Train

Philip Seymour Hoffman directs John Ortiz and Ron Cephas Jones in a drama about two prisoners. \$45. Tues.-Sat. at 7, Fri and Sat. at 10, Sun. at 3. Previews begin 11/21 for an 11/29 opening. • East 13th Street Theatre, 136 E. 13th St. (212-239-6200).

Kiki & Herb: Jesus Wept

The notorious duo's latest extravaganza. \$15. Mon.-Wed., Fri., and Sat. at 7:30. Through 12/30. • Fez, 380 Lafayette St. (212-533-2680).

The Last of the Thorntons

Horton Foote's newest play. \$47.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 11/21 for a 12/3 opening. Through 12/30. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Mother Lolita

A new play, set in Los Angeles, by Guillermo Reyes (*Men on the Verge of a His-Panic Breakdown*). \$15-\$25. In previews for an 11/21 opening. Through 12/17. • Urban Stages, 259 W. 30th St. (212-755-0541).

Old Money

The prolific Wendy Wasserstein's (*The Heidi Chronicles*, *The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center, an institution funded by generations of rich folks who have resided in uptown mansions. \$50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/7 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Saved or Destroyed

Playwright Craig Lucas helms Harry Kondoleon's never-produced comedy about an acting troupe. \$35. In previews for an 11/30 opening. Through 12/3. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

Sightseeing

Margaret Dulaney's new comedy. \$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/21 opening. Through 1/7. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tiny Alice

Miss Alice, the richest woman in the world, returns, as Edward Albee's perversely strange 1965 mystery is re-

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème*. \$35-\$80. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. \$25-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). \$75. Tues.-Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Saturday Night Fever

Flared pants! \$35-\$85. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." \$50-\$65. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Swing!

The dance marathon continues. \$20-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

rived in New York for the first time in 36 years. \$40-\$50. Tues., Thurs.-Sat. at 8, Wed. at 2 and 7, Sat. at 3, Sun. at 3. In previews for a 12/5 opening. Through 12/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-1422).

The Trials of Martin Guerre

A new play by Frank Cossa based on the well-known story. \$15-\$30. Sun., Mon., and Thurs. at 7, Sat. at 3 and 8. In previews for an 11/24 opening. Through 12/17. • New 42nd Street Theater, 348 W. 42nd St. (212-566-6509).

Now Playing

Alice in Bed

Avant-garde darling Ivo van Hove directs Joan MacIntosh and Jorre Vandenbussche in Susan Sontag's drama about Alice James, the sister of novelist Henry James and philosopher William. \$45. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 and 7. Through 12/9. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

American Rhapsody

A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. \$40-\$55. Wed.-Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. Through 12/31. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Auto-Trains, Fire Ants, and Lesbians

Jeremy Dobrish directs Michael Garin's new one-act. \$30. Wed.-Sat. at 8, Sat. at 10. Through 12/2. • Flatiron Theater, 119 W. 23rd St. (212-279-4200).

Baal

This pop-era adaptation, featuring a new translation by Peter Mellencamp, reopens after a successful late-night run earlier this year. \$15-\$25. Wed.-Sat. at 10, Wed. at 8, Sat. at midnight. Through 12/16. • Flea, 41 White St. (212-226-2407).

Berlin to Broadway with Kurt Weill

A new revue directed by Hal Simons, with musical direction by Eric Stern. \$45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. Through 12/24. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes

Smart silliness. \$45-\$55. Tues.-Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Book of the Dead (Second Avenue)

John Moran's new multimedia musical takes audience members on a "theme park ride" through the world's regions and religions. \$45. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

Boys Don't Wear Lipstick

In this solo show, Brian Belovitch recalls his atypical life, in which he, with a some medical assistance, became Tish and lived happily as an army bride before returning to Gotham's cabaret circuit. \$20-\$45. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Players Theatre, 115 Macdougall St. (212-239-6200).

Cary and Gallo: What If We Did This?

Ted Sullivan directs the comic duo Cary and Gallo, in a production written by several late-night-television

writers. \$30. Mon. at 8. Through 1/22. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Charles Bukowski's South of No North

The 29th Street Rep revives its successful spring adaptation of stories by the literary pubcrawler. \$35. Wed.-Mon. at 8. Through 12/7. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-1714).

Class Act

This is a cute little musical that Linda Kline and Lonny Price have contrived from the songs of the late Edward Kleban, who wrote the lyrics for *A Chorus Line*. For anyone knowledgeable or curious about the frantic ups and downs of Broadway hopefuls, the show has many a droll reminder or revelation; others, less interested in such peripeties, may be somewhat less amused. Yet the songs, though seldom outstanding, are enjoyable, and the cast is solid. (Simon: 11/20/00.) \$40. Tues.-Sun. at 7:30, Sat. and Sun. at 3. Through 12/3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Cobb

Thanks to Kevin Spacey's advocacy, Lee Blessing's play about the baseball icon transfers to Off Broadway. \$45. Tues.-Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential

See Simon, p. 138. \$55. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

The Countess

Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. \$40-\$55. Mon.-Sat. at 8, Wed. and Sat. at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Crave

Deborah Harry stars in this Axis Company production of London playwright Sarah Kane's disjointed drama. \$25. Wed.-Sat. at 8. Through 12/23. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).



Opening Subway Series

After a successful run at the LAByrnth Theater's Off-Off Broadway space, **Jesus Hopped the A Train** by Stephen Adly Guirgis (*In Arabia, We'd All Be Kings*) will transfer for an Off Broadway stint. In an earlier production that was billed as something of a work-in-progress, John Ortiz (pictured), the talented co-founder of the LAByrnth Theater, gave a terrific performance as Angel Cruz, a Rikers Island prisoner who confronts a religious fanatic (Ron Cephas Jones) behind bars. No doubt a few extra months of rewrites and work with the accomplished Philip Seymour Hoffman have amped up an already intense production. Previews begin November 21. (See "Off Broadway.")

Photograph by Jamie Mullins.

De La Guarda

A show that's part carnival, part rock concert, and almost entirely airborne. \$37.50-\$45. Tues.-Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends

Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. \$30-\$65. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Very fun. \$39. Wed.-Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down the Garden Paths

Anne Meara's new comedy about four couples stars Eli Wallach and Anne Jackson. \$60. Tues.-Sat. at 8, Wed., Sat., and Sun. at 3. Through 1/28. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

End of the World Party

A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. \$45. Mon., Wed.-Sat. at 8, Sat. at 2, Sun. at 3. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

The Fantasticks

The musical perennial. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof. \$49.50. Mon. and Wed.-Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria

Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. \$37.50-\$47.50. Tues.-Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed

Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring the wonderful Roger Bart, who made his name as Snoopy in *You're a Good Man, Charlie Brown*. \$45. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Game Show

Director Mark Waldrop's cast will simulate a live TV broadcast and select audience members to compete for cash and prizes. Meanwhile, audience members who aren't competing onstage get to watch the hosts' backstage antics. \$49.50. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Through 12/23. • 45 Bleeker Theatre, 45 Bleeker St. (212-307-4100).

The Gorey Details

A new musical revue based on the spooky stories of Edward Gorey, with music by Peter Matz and direction by Daniel Levans. \$45. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. (212-239-6200).

Green Fields

Zypora Spaisman and Shifra Lerer star in the Yiddish classic, directed by Bryna Turetsky. \$18-\$30. Wed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. Through 12/24. • Mazer Theater, 197 E. Broadway (212-279-4200).

The Head: A Disembodied Comedy

A screwball comedy set in an underground laboratory in the 1930s, with a dwarf, a gangster, a giant, and a mystic. \$35. Tues.-Sun. at 8, Sun. at 4.

Through 12/17. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

The Hostage

The Irish Repertory presents Brendan Behan's dark comedy about a British soldier held captive by a former IRA commander. \$35-\$40. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 12/10. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. \$49.50-\$55. Mon., Tues., Fri., Sat. at 8; Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

In Transit

A new drama by French playwright Denise Bonal. Thurs.-Sun. at 8, Sun. at 3. Through 11/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Jitney

This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McCClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) \$55. Tues.-Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock

Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance, and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. \$55. Tues.-Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 12/23. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Kit Marlowe

David Grimm's new biographical play about playwright Christopher Marlowe is directed by Brian Kulick (*The Winter's Tale*). The cast includes Christian Carmago and Keith David. \$45. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

Late Night Catechism

Maripat Donovan as a parochial-school teaching nun. \$40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Les Mizrahi

Isaac Mizrahi sings, dances, and sews with a jazzy trio. \$30-\$35. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10. Through 11/25. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Lifegame

Hoping that audiences haven't felt reality-based-entertainment fatigue, the first of two Off Broadway shows promises to place pre-selected regular folks onstage. The people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. \$25-\$37.50. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

The Light Outside

Kate Robin's new black comedy transfers, featuring alcoholism, incest, and the performers Elizabeth Bunch, Robert LuPone, Chris Messina, and Karen Silas. \$25. Wed.-Sun. at 7:30. Through 12/16. • Flea, 41 White St. (212-226-2407).

Living in the Wind

Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. \$30. Mon., Wed.-Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Lypsinka! The Boxed Set

Lypsinka (*Lipsinka! As I Lay Lip-Synching, Lypsinka Must Be Destroyed!*) is back. \$35-\$40. Wed.-Sun. at 8. Through 12/31. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie

Shanian play eleven couples in this romantic comedy. \$40. Wed. at 2, Thurs. and Fri. at 8, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment. \$55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a musical revue, but without pants. \$45-\$65. Mon., Wed.-Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes. \$50-\$80. Mon.-Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

Patti LuPone's Matters of the Heart

LuPone in concert. Sun. and Mon. at 8. Through 12/17. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Perfect Crime

The long-running thriller. \$35. Mon. and Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

A Place at the Table

Director Michael Sexton, who directed last year's terrific *Trudy Blue*, returns to the MCC with Simon Block's comical tale of television politics. \$35. Tues. at 7, Wed.-Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-727-7765).

Red Roses and Petrol

Joseph O'Connor's new play, directed by Neal Jones, with a cameo by Frank McCourt. \$35-\$40. Tues.-Sat. at 8, Sun. at 3. Through 11/26. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Stomp

As the title implies, a loud, aggressive, and energetic show. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. \$45. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Syringa Tree

Pamela Gien plays 28 characters in a solo show about a young girl in sixties South Africa. \$47.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 12/10. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tabletop

Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop*. We are in the photographic studio of Marcus Gordon, a nervous perfectionist and slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Something always goes wrong: An apple gets bruised, that swirl collapses, tempers fray. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) \$47.50. Mon., Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea behind Tovah Feldshuh's new show. \$45. Tues.-Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).



Opening

Tell It Like It Is

"How else would I ever meet a *Somalian* car-park attendant?" **Ping Chong** asks. The parking jockey is just one of the dozens of people Chong (pictured, in plaid, with cast) has roped in for his "Undesirable Elements" documentary stage series over the past eight years. Originally intended to explore the textures of different languages, Chong says, the productions have been overwhelmed by the stories people have to tell. The diverse cast of the series' latest incarnation, *Secret History*, includes a young woman from Tonga who grew up Mormon in Utah, a woman who lived through the civil war in Lebanon, and a man whose father ran a health spa in Japan during WWII. " 'Undesirable Elements' is related to Anna Deavere Smith or *The Laramie Project*," he explains, "but here, you have six to eight people who are talking about themselves. They're onstage talking about what has happened to *them*." Performances begin November 25. (See "Off-Off Broadway.")

Edited by Edith Newhall

Tony 'n' Tina's Wedding

A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. \$67.50–\$80. Thurs.–Sat. at 7, Sun. at 2 (212-239-6200).

The Unexpected Man

Parisian playwright Yasmina Reza's newest play employs stars Alan Bates and Eileen Atkins, who play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. \$60–\$65. Tues.–Sat. at 3, Wed. and Sat. at 2, Sun. at 3. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, wats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. \$55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

What the Butler Saw

Chloë Sevigny, Hillary Swank's better half in *Boys Don't Cry*, will play a different kind of ingenue in Joe Orton's ripping, black sex farce, directed by the New Group's Scott Elliott. \$25–\$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/10. • New Group Theatre @ St. Clements Church, 423 W. 46th St. (212-279-4200).

Off-Off Broadway**An American Family**

To open its eighty-fifth season, Folksbiene Yiddish Theatre presents a historical drama by Miriam Kressyn set on the Lower East Side. \$25–\$37.50. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/21. • Theatre Four, 424 W. 55th St. (212-239-6200).

Another Telepathic Thing

Big Dance Theater revives its Obie- and Bessie-award-winning production of Annie-B Parson's inventive piece about Satan, Hollywood, and Mark Twain. \$20. Wed.–Sat. at 8. Through 12/9. • Performing Garage, 33 Wooster St. (212-966-3651).

Awakening

A new play by Chiori Miyagawa based on the 1899 Kate Chopin novel and feminist classic. \$15. Wed.–Sat. at 8. Through 11/25. • P.S. 122, 150 First Ave. (212-477-5288).

Buying Time

In Michael Weller's new play, two partners in a law firm are torn between public-interest work and the influence of a greedy tycoon. \$15. Wed. and Thurs. at 7, Fri. and Sat. at 8, and Sun. at 3. Through 12/3. • New 14th St. Y, 344 E. 14th St. (212-206-1515).

The Merchant of Venice

Eve Adamson directs Shylock and friends. \$24–\$40. Thurs.–Sat. and some Weds. at 8, Sun. at 3. Through 12/14. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Monday Night Magic

Internationally known magicians munch on glass, puncture flailing assistants with swords, etc., all in an intimate setting. \$25–\$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Richard III

Dan Daily plays Shakespeare's title role, opposite Glynis Bell, Jonathan Peck, Rachel Botchan, and others. Shepard Sobel directs. \$28–\$35. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Secret History

The latest installment of Ping Chong's "Undesirable Elements" series. \$10–\$20. Thurs.–Sun. at 8. 11/25–12/10. • Ohio Theater, 66 Wooster St. (212-529-1557).

Galleries**Solos****Madison Avenue and Vicinity****James Castle**

Drawings of landscapes, farm buildings, domestic interiors, and figures; colored pulp "dream houses"; books; constructions, and other works by the self-taught deaf artist (1900–1977) who worked exclusively with found material; through 1/6/01. • Knoedler, 19 E. 70th St. (212-794-0550).

Carl Cheng/Marion Wilson

An environmental installation pairing a terrestrial landscape with the robotic machine that shapes it/A video-and-sculpture project depicting young boys playing war. Through 12/16. • Sculpture Center, 167 E. 69th St. (212-879-3500).

László Moholy-Nagy

Photograms, photographs, drawings, prints, collages, and ephemera by the Hungarian-born artist who became the founding director of the New Bauhaus in Chicago in 1937; through 12/22. • Ubu, 16 E. 78th St. (212-794-4444).

Saul Steinberg

Drawings, works on paper, and mixed-media constructions spanning the late fifties through the late eighties; through 1/13/01. • Baumgold, 74 E. 79th St. (212-861-7338).

Cy Twombly

The artist's first New York show of new paintings in nearly 30 years; through 1/27/01. • Gagolian, 980 Madison Ave. (212-744-2313).

57th Street Area**Sue Coe**

A new cycle of prints titled "The Tragedy War"; through 1/6/01. • St. Etienne, 24 W. 57th St. (212-245-6734).

Tony Cragg

New sculptures in bronze, stone, polymer, and marble; through 12/30. • Goodman, 24 W. 57th St. (212-977-7160).

Nancy Grossman

Assemblages, collages, and sculpture dating from the early sixties to the present; through 1/13/01. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Jeremy Kidd

Mixed-media paintings and an installation; through 12/16. • Littlejohn, 41 E. 57th St. (212-980-2323).

Enrique Martínez Celaya

Monumental paintings on black velvet and works on paper that depict figures, disembodied heads, conch shells, and birch forests; through 12/22. • Barquet, 41 E. 57th St. (212-644-9090).

Henri Michaux

Small-scale paintings surveying the Belgian artist's intrinsic search for true meaning in a chaotic world; through 12/16. • Zabriskie, 41 E. 57th St. (212-752-1224).

Jaume Plensa

Two sculptural installations that employ light and sound to explore emotional conflict and duality; through 12/22. • Lelong, 20 W. 57th St. (212-315-0470).

George Tooker/Ben Shahn

Egg-tempera paintings of figures in interiors and landscapes/Ink drawings on the themes of politics, the disenfranchised, and workers, and studies for propaganda posters. Through 12/29. • DC Moore, 724 Fifth Ave. (212-247-2111).

SoHo and TriBeCa**Willie Birch**

Life-size paintings of people in the artist's native

New Orleans; through 12/22. • Ross, 568 Broadway (212-343-2161).

Kim Dingle

Oil paintings that depict the artist's alter-ego Priss Girls as they skip school and raise a ruckus in an adult-free world; through 12/22. • Sperone Westwater, 121 Greene St. (212-431-3685).

Julio Gonzalez

Sculpture and drawings that fuse the artist's training in industrial welding with his understanding of spatial representation to create an innovative relationship between the two mediums; through 12/16. • Kent, 67 Prince St. (212-966-4500).

Mary Lucier

Three new video installations; through 1/6/01. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Will Mentor/Diane Neumaier

Computer-assisted paintings on the theme of genetic engineering/Two installations, "Fountains" and "Urns," that employ snapshots of fountains and urns around the world to explore the desire to be linked to great traditions of the past. Through 12/22. • P.P.O.W., 476 Broome St. (212-941-8642).

Arnold Mesches

Paintings, drawings, and collages that are based on the artist's relationship to his family; through 12/23. • Donahue/Sosinski, 560 Broadway (212-266-1111).

Mimmo Rotella

Recent decollages on the themes of fashion and flowers; through 12/16. • Cowles, 74 Grand St. (212-925-3500).

Wang Du

A life-size sculpture of a Chinese military parade. Through 12/23. • Deitch Projects, 76 Grand St. (212-343-7300).

Chelsea**Polly Apfelbaum**

Three new floor works composed from hundreds of diamond-shaped pieces of dyed velvet that whirl out from a center to form a circular pool of color; through 12/22. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Siah Armajani

Glass Room, a transparent structure that incorporates many of the artist's familiar sculptural forms, such as a chair, a folded cot, a Dutch door, wagon wheels, and a model of a nineteenth-century American clapboard house; through 1/6/01. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Charles Avery

Photographs, drawings, and linguistic riddles that represent a dog's view of the world; through 12/23. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Andrea Belag/Susanne Kühn

New abstract paintings that depict vertical and horizontal bands of vivid color applied in broad brushstrokes/Ink drawings by a Leipzig-born artist who takes inspiration from the German folkloric tradition of the figure wandering in a landscape. Through 12/21. • Maynes, 529 W. 20th St. (212-741-3318).

Mel Bochner

"Measurements," a series of paintings that explore the impossibility of simultaneously seeing and knowing; through 12/22. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Mel Chin

KNOWMAD, an installation conceived by the artist and produced by the *KNOWMAD* Confederacy, a "tribe" of

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

graphic designers and gaming engineers; through 12/31. • Taylor, 535 W. 22nd St. (212-966-9059).

David Collins

Abstract paintings that contain variations on the circle and the star; through 12/16. • Coploff, 526 W. 26th St. (212-741-1149).

Meg Cranston

Drawings, paintings, photographs, and sculptures on the theme of bad teeth; through 12/12. • Kapernekas, 526 W. 26th St. (212-462-4150).

R. Crumb

Drawings on restaurant place mats, made between 1990 and the present; through 12/9. • Morris, 465 W. 23rd St. (212-727-2752).

David Deutsch

Recent landscape paintings and black-and-white photographs of houses and other buildings; through 12/23. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Eric Fischl

A new series of paintings titled "The Bed, The Chair, . . ." that depict various inhabitants of the same sparsely furnished room; through 12/16. • Boone, 541 W. 24th St. (212-752-2929).

Lucian Freud

Etchings made by the British artist over the past fifteen years; through 12/23. • Marks, 523 W. 24th St. (212-243-0200).

Christie Fields

Sculptures created with PCV pipe, bamboo, and bar codes that reference traditional forms or aspects of Japanese art, among them *ikebana*, calligraphy, and folding screens; through 12/13. • CRG, 535 W. 22nd St. (212-966-4360).

Bernard Frize

Abstract paintings in which color and brushstroke are the primary content; through 12/23. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Liam Gillick

Paneled structures, sound systems, screens, and a sequence of platforms that alter the gallery space; through 12/23. • Kaplan, 416 W. 14th St. (212-645-7335).

Betty Goodwin

Recent works by the Canadian artist that speak of the fragility of humanity and comprise a variety of images, formats, and materials, among them tarpaulins, rope, painted and drawn figures, and found objects; through 12/21. • Shainman, 513 W. 20th St. (212-645-1701).

Damien Hirst

New sculptures and paintings, including *Hymn*, a

twenty-foot-tall painted bronze anatomical model; through 12/16. • Gagosian, 555 W. 24th St. (212-741-1111).

Charles Jarboe

Paintings of the farm and woodland landscapes surrounding the artist's home base of Baltimore, Maryland; through 12/23. • Tatistcheff, 529 W. 20th St. (212-664-0907).

Janice Krasnow

"Portraits" that comprise the artist's written descriptions of her subjects; through 12/22. • Korzelius, 529 W. 20th St. (212-206-9723).

John Maeda

Mixed-media constructions by the Boston-based artist, graphic designer, and computer scientist; through 12/23. • Cristinerose, 529 W. 20th St. (212-206-0297).

Antonio Petracca

Painted wood constructions; through 12/23. • Foster, 529 W. 20th St. (212-229-0044).

Jack Pierson

Photographs, sculptures, and drawings executed di-

rectly on the gallery's walls; through 1/6/01. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Lordy Rodriguez

"States," handmade maps that are part of the artist's ongoing project to reconfigure the entire United States according to his own quirky rules; through 12/23. • Clementine, 526 W. 26th St. (212-243-5937).

Jane Schiowitz/Miriam Bloom

Recent abstract paintings/Sculptures of asymmetrical forms that elicit a variety of associations at once. Through 12/21. • Harris, 529 W. 20th St. (212-463-9666).

Calvin Seibert

Drawings of figures in uncertain narratives; through 12/23. • Eller, 526-30 W. 25th St. (212-206-6411).

Jill Viney

New Plexiglas and fiberglass sculptures; through 12/16. • Trans Hudson, 416 W. 13th St. (212-242-3232).

Andy Warhol

Graphite drawings of commercial toys, such as Kermit the frog, made by the artist in 1983 and never previously exhibited; 11/16-12/22. • Kasmin, 293 Tenth Ave. (212-563-4474).

Sue Williams

New paintings that depict distorted figures and organic shapes floating on white backgrounds; through 12/16. • 303, 525 W. 22nd St. (212-255-1121).

Group Shows

Madison Avenue and Vicinity

China Institute

"The Chinese Painter As Poet"; through 12/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., and Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5.

Hunter College

"Hunter Gallery Selects," works by Bochner, Davis, Harrod, Kurland, Trosko, others; through 12/9. • 68th St. and Lexington Ave. (212-772-4991).

57th Street Area

AXA

"Hard Pressed: 600 Years of Prints and Process," 150 works that trace innovation in printmaking from the earliest woodcuts to the latest digital technology; through 1/13/01. • 787 Seventh Ave. (212-554-4818).

McKee

New works by Celmins, Lemieux, Madsen, Puryear, Tucker, Youngblood; through 12/21. • 745 Fifth Ave. (212-688-5951).

SoHo and TriBeCa

Alexander

"To Infinity and Beyond: Editions for the Year 2000," projects by twenty international publishers representing both emerging and established artists; through 12/23. • 59 Wooster St. (212-941-9565).

Apex

"Something Happened," works that evoke life-altering events in their creators' lives, by Bordowitz, Campbell, Newman, Sullivan, others; through 12/16. • 291 Church St. (212-431-5270).

Delahoyd

"Artists Who Go Bump in the Night," photography, painting, and mixed-media works by Boyce, Furman, Krieger, Lewis, Rupich, Turturro, Zeller; through 12/16. • 426 Broome St. (212-219-2111).

Dorsky

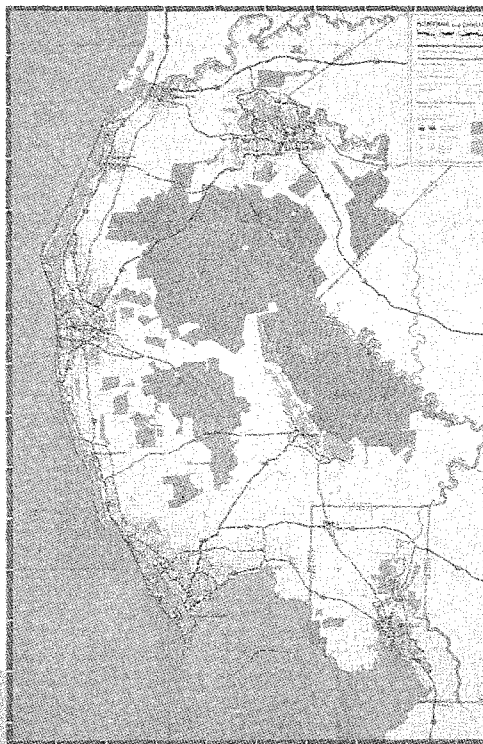
"Symbols of Survival: Images of Animals in Recent Sculpture," sculptures, photographs, and essays that explore the ubiquity of animal imagery throughout history; through 12/23. • 379 Broadway (212-966-6170).

Exit Art

"Collector's Choice," selections by eight New York collectors showcasing emerging artists; through 12/30. • 548 Broadway (212-966-7745).

Kind

"Copley Collects CPLY," 25 works from the personal collection of William N. Copley; through 12/30. • 136



Talent

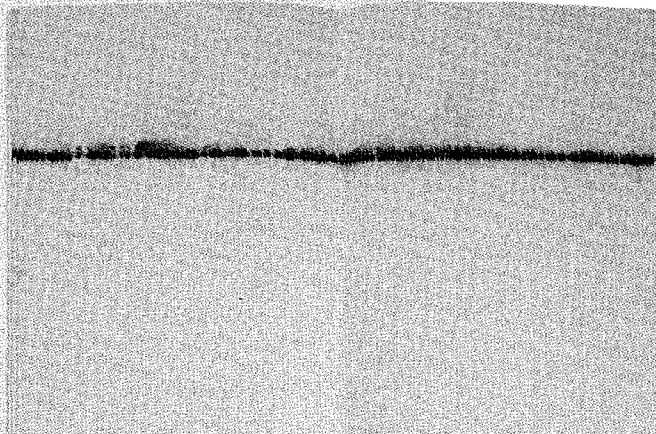
Altered States

They look like real maps, but they won't get you anywhere. For one thing, there are 55 states in Lordy Rodriguez's version of our nation (the newcomers have names like Monopoly and Disney). For another, they're exactly where Rodriguez thinks they should be. Connecticut is next to Montana, for example, and both have been moved to the Gulf of Mexico, conveniently close to Texas, where the 24-year-old Philip-pines-born artist was raised. "Montana has a cowboy image and so does Texas, and I have a lot of friends from Connecticut and I wanted to move them south," says Rodriguez, whose first one-person New York show has just opened at Clementine Gallery (526 West 26th Street; November 16 through December 23). Rodriguez has never even heard of MOMA's 1994 "Mapping" exhibition, which showed the work of contemporary artists who've taken inspiration from cartography in various ways; he came up with his map-art while he was a School of Visual Arts student, wistfully perusing real maps for his road trips to Houston. "I was always so homesick," Rodriguez, who has since moved back to Texas, says. His solution was simple. "I was drawing in my journal one night, and I made a map of Houston and New York put together." From then on, everything began to fall into place—sort of. Some states' locations, Rodriguez allows, already satisfied his rules. "I've thrown a lot of people off by keeping California on the West Coast."

EDITH NEWHALL

On View Hot Stuff

Marco Breuer isn't the first artist drawn to the flame—Yves Klein and Yoko Ono also played with fire—but he is likely the first to wed the artist's book and the burn. In Breuer's "Ephemera" series, he pulls a lit fuse through one set of unbound spreads horizontally, creating one long scorch mark through the entire book, or, as in *Thirteen Hundred Twelve* (right), arranges matches across unbound pages, lights them all at once, and then blows them out. Breuer takes a similarly heated approach to photography in his "Tremor" series, rubbing toasty household electrical appliances against photo paper to create images that look like abstract drawings. At Roth Horowitz, 160A East 70th Street; through December 23.



Greene St. (212-925-1200).

OK Harris

Five one-person exhibitions of works by Anuszkiewicz, Baeder, Lane, Long, Ranard; through 12/9. • 383 W. Broadway (212-431-3600).

Sperone Westwater

"American Bricolage," sculpture that explores the idea of *bricolage*—the French concept of the handyman or tinkerer—by Atherton, Burden, Calder, Colson, Delvoye, Friedman, Sachs, Wentworth, Westermann, others; through 12/22. • 142 Greene St. (212-431-3685).

Chelsea

Center for Figurative Painting

"Reconfiguring the New York School," an examination of Abstract Expressionism; through 1/27/01. • 115 W. 30th St. (212-868-3452).

Gladstone

Sculptures by Barney, Pastor, Ray; through 12/22. • 515 W. 24th St. (212-206-9300).

Tonkonow

"Process/Reprocess: Japan and the West," works by Brooks, Diamond, Kusama, Ono, others; through 12/23. • 535 W. 24th St. (212-255-8450).

Other

Mishkin

"The Wine of Dionysus: Banquets of Gods and Men in Basilicata," ancient objects of myth, ritual, and celebration dating from the eighth through the second centuries B.C.; through 12/19. • 135 E. 22nd St. (212-802-2690).

Photography

Eberhard Bosslet

Black-and-white photographs of "interventions" performed by the artist on architectural ruins in Tenerife, in the Canary Islands; through 12/23. • Gibson, 568 Broadway (212-925-1192).

Samuel Bourne

Views of landscapes and architecture in nineteenth-century India by the British photographer (1834–1912); through 12/30. • Sepia, 148 W. 24th St. (212-645-9444).

Marco Breuer

Recent camera-less photographs from the artist's

"Tremor" series, made by moving household tools across photographic paper and applying varying degrees of pressure, and handmade books whose pages he "attacks" with paint, fire, and other mediums; through 12/23. • Roth Horowitz, 160A E. 70th St. (212-717-9067).

Stephane Couturier

Large-scale, multi-panel color photographs of architecture in Seoul and Moscow; through 12/23. • Miller, 20 W. 57th St. (212-397-3930).

Lynn Davis

Photographs of futuristic sites and monuments taken mainly in the United States, ranging from the Hoover Dam to Louis Kahn's Jonas Salk Institute; through 1/13/01. • Houk, 745 Fifth Ave. (212-750-7070).

Nancy Ellison

Photographs of Barbie in real-life surroundings; through 12/16. • Boone, 745 Fifth Ave. (212-752-2929).

ICP

"Reflections in a Glass Eye: Works From the International Center of Photography Collection"; "Annie Leibovitz: Women"; "Collected Visions: An Installation by Lorie Novak"; through 12/31. • 1133 Sixth Ave. (212-860-1777), Mon.-Wed. 10–5, Thurs. and Fri. 10–8 (5–8 voluntary contribution), Sat. and Sun. 10–6 (closed 11/23 and 12/25); \$8.50, \$6 students and seniors.

ICP Uptown

"Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.-Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8); \$6, \$4.

Simpson Kalisher

New York street shots from the photographer's 1972 book *Propaganda and Other Photographs*; through 12/23. • De Lellis, 47 E. 68th St. (212-327-1482).

Lehman College

"Syncretism: Marta María Pérez Bravo, Albert Chong, and Mario Cravo Neto," photographs by three contemporary artists whose imagery relates to Santería and Condomblé; through 1/5/01. • Bedford Park Blvd. West (718-960-8731).

Rose Marasco

Color photographs of still-life arrangements of women's domestic objects; through 11/25. • Morthland, 225 Tenth Ave. (212-242-7767).

Marcus

578 Broadway (212-226-3200). "In Process," photographs from the sixties and seventies by Flavin, Hesse, Judd, Kelly, LeWitt, Merz, and others; through 11/25.

Patricia McDonough

Photographs that depict people in scenes so outwardly banal that they suggest a darker or hidden narrative; through 12/31. • Rice, 325 W. 11th St. (212-366-6660).

Inge Morath

Photographs from the new book, *Saul Steinberg Masquerade* (Viking Studio Books) that depict the late artist, his friends, and the photographer's friends wearing paper-bag masks created by Steinberg; through 12/9. • Leica, 670 Broadway (212-777-3051).

Abelardo Morell

Well-known images plus new camera obscura views of New York, Paris, Italy, and more; through 12/2. • Benrubi, 52 E. 76th St. (212-517-3766).

Margaret Morton

Photographs from a ten-year documentation of New York City homeless people's alternative living spaces; through 11/30. • Aperture, 20 E. 23rd St. (212-505-5555).

Ugo Mulas

Vintage photographs from the sixties chronicling the lives of that decade's most famous artists; through 12/9. • Castelli, 59 E. 79th St. (212-249-4470).

Nurit Newman

Video projections and photographs that examine the nature of dream states, among them *Underneath*, a video that was shot entirely underwater in pools at resort hotels and private homes; through 12/16. • Silverstein, 520 W. 21st St. (212-929-4300).

Newseum

"Women Photographers at National Geographic," works by women that were commissioned for the magazine between 1914 and the present; through 1/27/01. • 580 Madison Ave. (212-317-6500).

Cindy Sherman

New color photographs that depict the artist as various women ravished by the entertainment industry and their own distorted notions of beauty; through 1/6/01. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Julius Shulman

Photographs of houses designed by the modernist architect Richard Neutra; through 1/6/01. • Richardson, 535 W. 22nd St. (212-343-1255).

Laurie Simmons

"Tourism," a 1984 series of color photographs depicting dolls as tourists; through 12/23. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Edward Steichen

Vintage prints of the artist's most famous photographs, many of which are on public display for the first time, capturing iconic subjects from the era between WWI and WWII; through 12/2. • Greenberg, 120 Wooster St. (212-334-0010).

George Tice

A selection of photographs dating from 1953 to 1999 by this photographer who worked as Edward Steichen's master printer; through 12/9. • Meyerowitz, 580 Broadway (212-625-3434).

Jan van Leeuwen

Cyanotypes and Van Dyke Kallitypes by this Dutch artist who works almost exclusively in alternative, nineteenth-century photographic processes and whose images draw on his childhood memories of the Nazi occupation of Amsterdam; through 12/2. • Gallery 24, 552 W. 24th St. (212-414-0370).

Museums

American Craft Museum

"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie

Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); \$5, \$2.50 students and seniors.

American Museum of Natural History

Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

Asia Society at Midtown

"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7/01. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. \$4, \$2 students and seniors (free Tues.-Fri. 12-2).

Bard Graduate Center for Studies in the Decorative Arts

"Women Designers in the U.S.A., 1900-2000: Diversity and Difference"; through 2/25/01. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

Bronx Museum of the Arts

"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4/01. • "Carlos Garaicoa: The Ruins, The Utopia." Drawing, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4/01. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4/01. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; \$3, \$2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints*, and its "lost" uppermost panel; through 2/18/01. • "Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28/01. • "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; \$4, \$2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907-1993); through 3/18/01. • "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Dahesh Museum of Art

"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; through 12/30. • 601 Fifth

Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. • "Jorge Pardo: Project." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. • "Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

Drawing Center

"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899-1984); through 12/20. • "Adrienne Gallinari: Wall Drawings"; through 12/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470-75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27/01. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; \$2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by Russian avant-garde women artists, from more than 30 public and private collections; through 1/7/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$8 students and seniors.

Japan Society

"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; \$5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 pay what you wish); \$8, \$5.50 students and seniors.

Metropolitan Museum of Art

"The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just be-

fore and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858-1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783-1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825-1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoleon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of the Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925-1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895-1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45; \$10, \$5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819-1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Collecting for Centuries: Anniversary Gifts." An exhibition honoring the library's seventy-fifth anniversary as a public institution and the fiftieth anniversary of the Association of Fellows, including more than 100 works received by and promised to the library. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; \$8, \$6 students and seniors.

El Museo del Barrio

"Latin American Artist-Photographers From the Lehigh University Art Galleries Collection." More than 100 photographs by 50 modern and contemporary Latin American and Latino artists drawn from the permanent collection of the Lehigh University Art Galleries, Lehigh University, Bethlehem, Pennsylvania; through 1/14/01. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; \$4, \$2 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6; \$5, \$2.50 students, seniors, and children.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Jewish Heritage

18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. 9-2, eve of Jewish holidays 9-2, closed Sat. and Jewish holidays; \$7, \$5 students and seniors.

Museum of Modern Art

"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01. • "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York

"Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story, "The Idyll of Miss Sarah Brown" into the 1950 hit musical; 11/24-6/10/01. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarragh." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15/01. • "A Portrait of Paris: Eugène Atget at Work." Images of architecture in Paris at the turn of the last century, taken by the French photographer during the last two decades of his life; through 2/4/01. • "Life of the People: Realist Prints and Drawings from the Ben and Beatrice Rose Collection, 1912-1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

Museum of the Fashion Institute of Technology
"Perry Ellis." Fourteen of the designer's outfits that were donated to the museum by the Perry Ellis Morphos Collection; through 1/13/01. • "A Woman's

known for her identity-based works; through 1/21/01. • 583 Broadway (212-219-1222), Wed. and Sun. 12-6, Thurs.-Sat. 12-8 (free Thurs. 6-8); \$6, \$3 artists, students, and seniors.

New York Public Library

"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of utopia; through 1/27/01. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New York Historical Society

"Eye of the Storm: The Civil War Drawings of Robert Knox Sneden." Watercolors, maps, and drawings depicting Robert K. Sneden's experience as a soldier in a New York regiment of the Army of the Potomac, as a Union map-maker, and as a prisoner of war in some of the worst Confederate prisons; through 12/31. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins, Jr.; through 3/4/01. • "Intimate Friends:

within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01. • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • "Takashi Murakami: Second Mission Project ko2." A three-part sculptural installation depicting a life-size adolescent girl morphing into an airplane; through 11/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; \$5 suggested donation.

Queens Museum of Art

"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28/01. • "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; \$4, \$2 students and seniors.

Studio Museum in Harlem

"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. • "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Puryear: The Cane Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel, *Cane*; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12-6, Fri. 12-8, Sat. and Sun. 12-6; \$5, \$3 students and seniors.

Whitney Museum of American Art

"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work

as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Roni Horn: Still Water (The River Thames, for Example)." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. • "Jud Kalkut: Dream-reels." Film and video environments by one of the most radical experimenters in cinematic psychedelia of the 1960s; through 12/3. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01. • "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Sholtz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

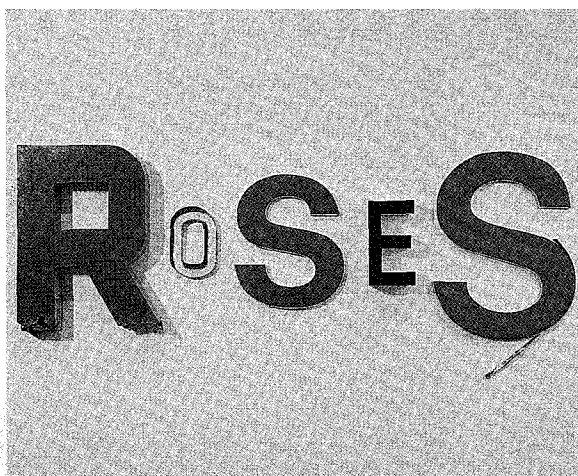
Auctions

Christie's

11/22 at 10: "Latin American Art." On view from 11/18. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

11/28 at 10 and 1: "American Indian Art and Western Memorabilia Sale." At 3: "Arms and Armor." On view from 11/24. • 219 E. 67th St. (212-606-0430).



Installation Word Play

There's a lot to assimilate in multimediaist Jack Pierson's show, but the clear stars are the large letters from outdoor signage (metal, plastic, neon, and Styrofoam) he has rearranged into words of his own choosing, with an eye for typographical styles that reinforce their meaning. *Roses*, *Cocaine*, and *Angst* spread across the gallery's walls; in *Psycho Killer*, Pierson seems to have taken his cues from Elizabeth Murray and John Chamberlain, arranging a bright, cartoonish mass of overlapping letters on the floor. At Cheim & Read, 521 West 23rd Street; through January 6.

Hand: Designing Textiles in America, 1945-1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13/01. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. 12-8, Sat. 10-5; free.

National Academy of Design

"Rave Reviews: American Art and Its Critics, 1826-1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; \$5.

New Museum of Contemporary Art

"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. • "Adrian Piper: A Retrospective and MEDI(t)ations." Objects, installations, performances, videos, and soundworks by the artist

Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4/01. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Custom House and the Woolworth Building; through 1/21/01. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

P.S.1 Contemporary Art Center

"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events; through 2/25/01. • "Georges Adéagbo: Abraham—L'ami de Dieu." Installations by a West African artist that combine paintings, sculptures, books, hand-written texts, photographs, newspaper articles, and objects; through 3/29/01. • "Special Projects Program, Winter 2000." New projects by Geyer and Hayes, Pilson, and Rakowitz; through 1/30/01. • "John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames"

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ask Gael

Is there any good food in the desolation of mid-midtown?

Now that 44th Street just west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a \$13 million makeover. And the neighborhood is noting the earnest triumph of its pocket-size restaurant, **Triomphe**. Granted, the modest dining room is unremarkable except for the subtly lit cove ceiling, and perhaps the prices could be sweeter. But there is refreshing pride and professionalism in the serving crew and I can't recall ever tasting a juicier, more tender rabbit than chef Steven Zobel's, braised à la coq au vin. Indeed, everything is first-rate tonight: Oysters with golden potatoes simmered in Vermouth cream. Chicken livers sautéed with three onions. A toss of romaine hearts and frisée with ham and fruit in a port-wine reduction. The commendably serious steak, as well as roasted chicken in a toss of artichokes and bacon lardons, inspires one of my guests, a lunch-time orphan since he moved his office to the Empire State Building, to return for lunch. Now he's touting the duck-confit pappardelle. (49 West 44th Street; 212-453-4233.)

New and Noteworthy

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ Atlas

If ever a restaurant didn't need to get busy it's Atlas, a place that has everything going for it, but the ability to relax. Chef Paul Liebrandt's food exhibits remarkable invention, but no restraint. Each plate borders on overdose. The staff has been more drilled than trained. If everyone would just step back a bit Atlas could be one ground floor location on Central Park South capable of delivering the high life. • 40 Central Park South (212-759-9191). (M-E)

★ Baldoria

Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and



drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie 8½

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffè La Grolla

The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

Chazal

What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. • 41 Madison Ave., at 26th St. (212-545-8555). (M)

★ Chicama

Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Chinghalle

At what Mark Strausman calls his "midlife-crisis restaurant," the indefatigable force behind Campagna and Fred's at Barneys has gone off in a newish food direction, somewhere between Thin Man-era supper club fare (Waldorf crab salad, London broil) and the chef's own intensely satisfying Jewish-Italian oeuvre (chicken livers sautéed in port, grilled pizza). Decorative touches like Belgian train-seat booths and naked-bulb chandeliers suit the artfully aged premises, once a meatpacking plant. • 50 Gansevoort St. (212-242-3200). (M)

Chinoiserie

Abraham Merchant of Merchants and ex Cellar in the Sky chef Marc Murphy, the team behind the short-lived La Fourchette, reunite in the whimsically decorated basement of the new Hotel Giraffe. Murphy's fusion menu melds Chinese ingredients and French technique in dishes like goujonettes of sole with fermented black bean aioli, and buffalo hanger steak with tamarind-glazed gluten, the Saturday-night special. • 365 Park Ave. So., nr. 26th St. (212-213-3125). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of ají-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) (\$) **Curry Leaf**

While the Curry Hill competition focuses on the food of specific subcontinental regions—or, at the very least, hews to the meat-eating north or the veggie-oriented south—the idea here is to expand the edible horizons by offering Kashmiri chicken korma alongside Pakistani chana masala and Goan lamb vindaloo. There's more to Indian food, after all, than cur-

y powder—there's the leaf, too, used here as a garnish. • 99 Lexington Ave., at 27th St. (212-725-5558). (M)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snugly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a \$28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Enoteca Don Antonio

The ecumenical owner of Maison and Tapería Madrid has ventured around the corner to open their Italian counterpart, a rustic, wooden-beamed room with a working fireplace and a menu that makes its thoroughly annotated way down the boot, from Trentino (bisteca al forno) to Puglia (pizza bianca with potatoes and robiola cheese). An on-site bakery opens soon for breakfast pastries and French breads. • 252 E. 77th St. (212-879-4821). (M) (\$)

★ Esca

Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercol-

ors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His \$52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

★ Gnocco Caffè

Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gendy-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambra arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ Gyroland

Is it a slice joint, a Greek coffee shop, a neon sign store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and police cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze, doner kebab, kofte, lahmacun, and pide. The cops don't know what they're missing. • 351 Second Ave., nr. 20th St. (212-254-3200). (I)

ike

In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassiolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I-M)

Longacre Square

Before the paper of record set up shop nearby, this precinct used to be called Longacre Square. And this friendly steak-oriented restaurant plays up that old-time feeling with sepia-toned photos and modern reworkings of good old edible Americana: prime dry-aged sirloin, grilled lobster medallions, charred veal chop, a seafood "kettle," brimming with market shellfish. Plus a well-stocked cellar and thoughtful service. • 149 W. 46th St. (212-869-0600). (M-E)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,'" reads the chef's mission statement—indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

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Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Macelleria

Vegetarians, beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannellini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking too good to call comfort food, are an irresistible draw for locals as well as interlopers. Sunday evenings, "Gino's Soprano Style Dinner," a \$25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

★ Métrazur

Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M-E)

★ Mirchi

A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two tawas. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

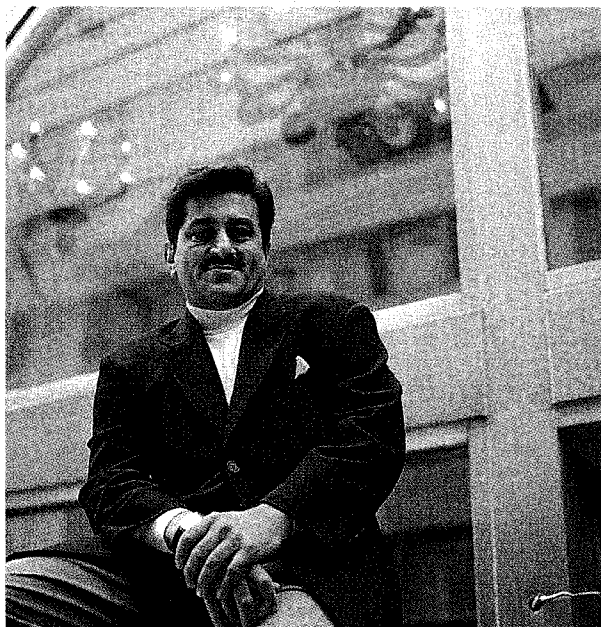
★ Nick & Stef's Steakhouse

Los Angeles chef Joachim Splichal opened the first

Opening

India Inc.

To judge by his long-awaited multi-million-dollar restaurant **Adā**, David Shah (pictured) is on a mission to subvert a stereotype. He spent the past three years gutting and renovating, stocking up on Guy Degrenne silver and Pickard china, installing Murano-glass chandeliers and bas-relief nudes, and figuring out how to extinguish every



Indian-food cliché in the buffet book. First, presentation: Shah hired an American chef to help plate the haute inventions of Rana, the Indian master he recruited from the Delhi Hyatt Regency. Next, he replaced the typical little-dishes-all-over-the-table format with two streamlined prix fixe menus (\$55 and \$65, minus a 10 percent preview discount through December 18). Finally, he justified those prices with newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, wild-mushroom biryani with white-truffle oil, and kebabs made of minced goat. (208 East 58th Street; 212-371-6060.)

garage are erstwhile sommeliers with a thing for the Rhone Valley. If you've ever wondered about the difference between a Côte Rotie and a Côtes du Rhône-Villages, this is the place to find out, to the accompaniment of Gramercy Tavern alum Payson Dennis's sophisticated French country cooking. Splurge on lobster-truffle salad or sea bass served with oxtail ragout, or just mellow out at the enormous walnut bar or on a low-slung fifties-era Artifort chair in the lounge area. • 63 Gansevoort St. (212-367-8440). (M-E)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb briki. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

★ Sabor

As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seiche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

★ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheese-steaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky

branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Baltazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more generally noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Café into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ Rhône

The owners of this former meatpacking district

deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) (\$)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco-era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, \$10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all \$16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave., nr. 1st St. (718-499-1433). (M)

★ Vine

Part lunch commissary for well-to-do Wall Streeters, part on-premise amenity for the folks who live in the condos upstairs. Vine's bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-currried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallcé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret topping. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

This spotless but otherwise nondescript falafel joint flanked by \$10 discount emporiums, makes the

DELLA FEMINA RESTAURANT REVIEWS

Hal Rubenstein, New York Magazine

"Kevin Penner's Day Boat Halibut in a delicious wild mushroom broth deserves to be a signature dish."

William Grimes, New York Times

"Everything clicked. Kevin Penner's 24 ounce rib-eye Cowboy Steak does all that a hunk of meat can do.

Pastry Chef Karen DeMarco's steamed, lemon pudding is a life-changing experience."

Steve Cuozzo, New York Post

"It's perfect for a business lunch...Executive Chef Kevin Penner's langoustines are exquisite. Grilled loin of Colorado lamb with saffron risotto moves the earth."

Neal Travis, New York Post

"Della Femina is the hottest restaurant opening of the year."

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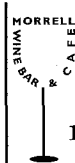


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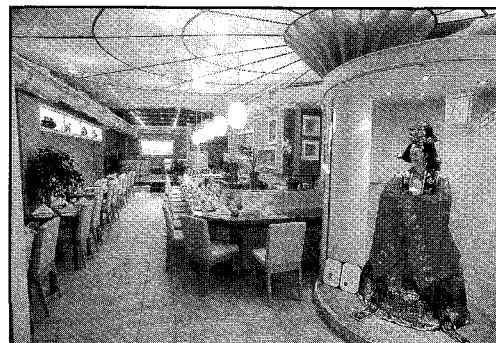
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best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Balthazar

Keith McNally has countless pacesetter restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outgrows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Blue Ribbon

We could do without the maddening wait and a crowd a little too pleased with its permit for raucousness. But go anyway for a snappy dining staff that handles the cacophony without joining in, and tremendously vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ Danube

David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second fl. (212-791-wine). (I-M)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An

While the management doesn't care about your entrance clout at Moomba, it all too obviously plays fa-

vorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Hudson River Club

From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Ctr. (212-786-1500). (M-E)

Morton's of Chicago

The second New York location of the national steakhouse chain. Portions are huge and the quality is con-

with jicama-mango slaw. Macaroni with "many cheeses" in an herbed-chili crust. And a scene-stealing twice-baked potato worth ordering the steak for. • 177 Prince St. (212-254-1260). (M-E)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton Street (212-614-6960). (M)

Opening South, Eastern

By fusing Japanese and South American seafood and seasonings—and pouring strong cocktails, heavy on the sake and cachaca—the perennially packed Sushi Samba has outgrown its colorful Park Avenue South confines. So this week, chefs Eiji Takase and Michael Cressotti bring their signature seviches, samba rolls, and sashimi to **Sushi Samba 7**, an expansive offshoot in the Sheridan Square duplex that used to be Time Cafe. In addition to a sunken cocktail lounge and an oyster bar visible through a bamboo-framed waterfall (and, eventually, a Japanese roof garden), this branch exhibits a distinctive Brazilian flavor. The churrasco a' Rio Grande, for instance, is a feijoada-inspired fantasy of grilled sirloin, hanger steak, pork tenderloin, quail, chorizo, linguica, veal sweetbreads, rice, black beans, collard greens, and farofa: \$49 for two. (87 Seventh Avenue South; 212-691-7885.)

sistent. And in case you hadn't noticed, beef is back. Again. • 90 West St. (212-732-5665). (E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen

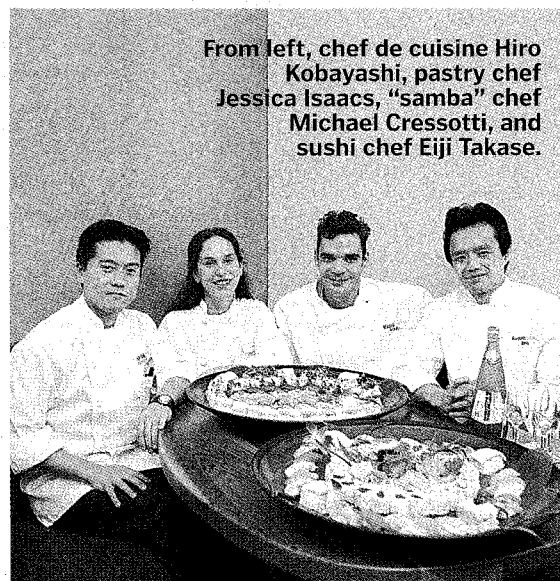
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only.

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Quilty's

There's something prim and ladylike about the understated room, a muted canvas for chef Katy Sparks's exotic, flavor-saturated cooking: Tamarind-barbecued squab on sweet corn curry. Panko-fried rabbit paillard



From left, chef de cuisine Hiro Kobayashi, pastry chef Jessica Isaacs, "samba" chef Michael Cressotti, and sushi chef Eiji Takase.

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, uppretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of the room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a pit log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-533-5700). (M)

★ Gotham Bar & Grill

Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and is easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squash, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M-E)

★ Il Buco

Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrees that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-333-1932). (M)

★ Joso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl., nr. 11th St. (212-645-1525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits longside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic croûton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (I-M)

★ 2nd Avenue Deli

A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato nish), and the hard-boiled service. • 156 Second Avenue (212-677-0606). (I-M)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage resonated by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable.

Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M-E)

★ Fressen

The three rooms are as spacious and sleek as an Audi TT. And considering the trendific meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morselled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M-E)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford Street (212-989-5769). (I) (\$)

Jekyll & Hyde

This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including "voodoo-spiced" Cajun steak. • 91 Seventh Ave. S. (212-989-7701). (I-M)

Osteria Fiorentina

Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 Macdougall St. (212-673-0390). (M)

14th-42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—

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even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Eleven Madison Park

While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignments, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—\$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

MI

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

Rossini's

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Tabla

It's diminishing to categorize Floyd Cardoz's clean

Opening

Puerto Rican Pride

In spite of our appetite for everything Latino—and the fact that seiviche is now as familiar a menu item as shrimp cocktail—the island cuisines of Puerto Rico and the Dominican Republic typically get overlooked in the passion for Peruvian chicken and Argentine beef. But Javier Martínez (pictured with his mother, Amanda, and sister, Su-

sana) spent two years in Puerto Rico working in a restaurant and, more important, in his grandmother's kitchen, learning the secrets of a good sofrito. Two weeks ago, he opened **Javier**, a takeout shop and café, where he cooks hearty dishes like sancocho, carne mechada (a Puerto Rican pot roast), and a roster of meat-filled pressed sandwiches. (70 Greenwich Avenue; 212-929-7878.)

boldly spiced vegetables and grains. The only decision to make is which socks to wear. • 409 Third Ave., at 29th St. (212-689-5666). (I)

14th-42nd Streets, West Side

Applebee's Neighborhood Grill & Bar

This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Chelsea Bistro & Bar

This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. • 358 W. 23rd St. (212-727-2026). (M) AE, MC, V.

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

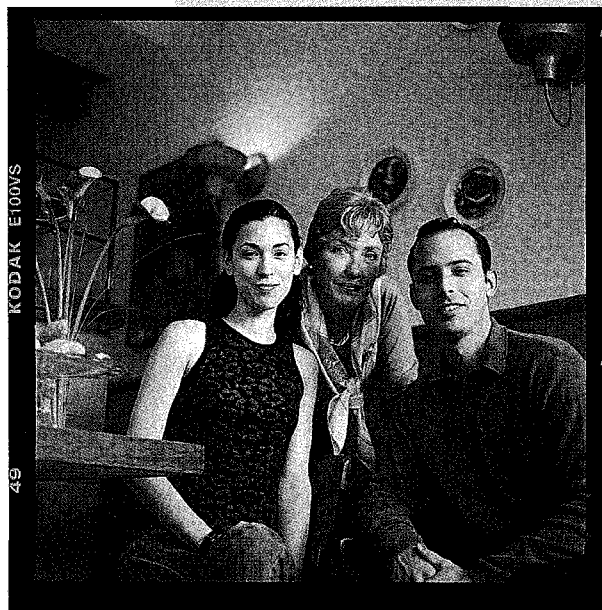
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)



Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliciously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

★ Union Pacific

Maybe if this were a less self-effacing restaurant, less content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito, more people would know how successfully it rivals its real rivals. But that would miss the point. One has to admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breeze in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe

Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes (so as to never frighten the buttoned-down natives). Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

★ Vatan

Love vegetarian Indian food but find the options overwhelming? We empathize: We're constantly mistaking the iddli for the dosa. Skip the menu hassle by dining at this multitiered restaurant where, before you're seated, you'll be asked to remove your shoes. Everything on the prix fixe menu will be delivered to you in wave after wave of small bowls containing

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the “Best of New York” menu: featuring dishes based on recipes from the Sea Grill’s Ed Brown and Aquavit’s Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Askew

Free French fries. For some, that’s reason enough to visit this restaurant where virtually everything else conforms to the theme of marinated meat on a stick. There’s skewered chicken and mango, beef au poivre, and panko-crusting salmon, plus stickless soups, salads, and vegetable sides. • 1004 Second Ave., at 53rd St. (212-421-8742). (I–M)

Avra

Just as they are uptown at sister restaurant Trata, Fulton Street—fresh whole fish are priced here by the pound and described on the menu the way some restaurants’ wine lists like to talk about their wines. *Barbounia*, for example, is a “Mediterranean delicacy that tends to be bony but flavorful.” Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Della Femina

It might be easier to score a table here than at the infamous ad man’s East Hampton address, but don’t read too much into that: chef Kevin Penner’s souped-up seasonal American menu tastes just as good in the 212 area code. There’s a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole “fish sticks” with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ The Four Seasons

They’re still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They’ve radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what’s on their plates, but the rest of us won’t. • 99 E. 52nd St. (212-754-9494). (E)

★ Fresco

A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you’d shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn’t matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Hatsuhana

One of Manhattan’s pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered. Plus there’s house specialties, like cucumber-wrapped broiled eel and ostrich carpaccio. • 17 E. 48th St. (212-355-3345). (M–E)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you’ll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)



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La Mangeoire

A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

L'Actuel

Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M-E)

★ Le Cirque 2000

It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cossetting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar

A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Morton's of Chicago

This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Oscar's

A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to

mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sparks

We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an

restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The \$50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

B. Smith's

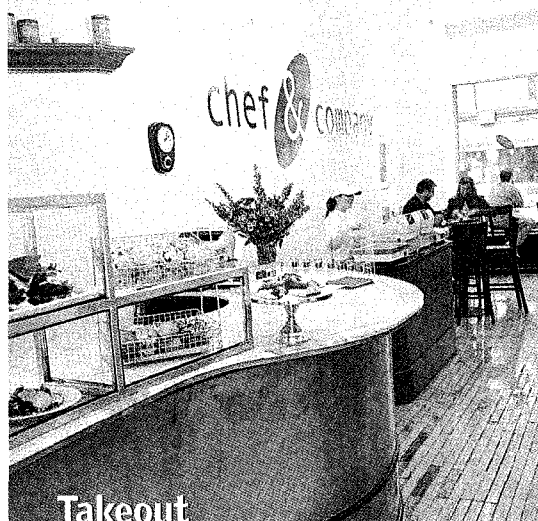
Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a the-atergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallops, roast suckling pig with grilled apples and bitter chocolate rub, even artichokes and asparagus. The house-baked breads are exceptional. Sourdough toast and egg garlic broth is a soup potent enough to disarm a family of vampires. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello

Locals flock here for generous portions of well-priced Northern Italian served in



Company Men

Jason Apfelbaum is the first to admit he knows more about sales than about food—before he started his catering company, he ran a real-estate-publishing business. So the businessman in him knew that a **Chef & Company** takeout shop, feeding the public breakfast pastries, sandwiches, and soups every day, was the best way to advertise the talents of executive chef Graham Meyerson. C&C's morning breakfast bar features yogurts, fresh and dried fruits, and hot and cold cereals; at lunch, a chef's table offers salad-bar fixings and prepared foods like pork chops with roasted local apples and chickpea burgers with cucumber raita. (8 West 18th Street; 646-336-1980.)

aquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list, which classifies the voluminous bottlings of Bordeaux by vintage. • 210 E. 46th St. (212-687-4855). (E)

★ Sushisay

An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

43rd-56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel



a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of steakhouse standards. •

23 W. 52nd St. (212-581-8888). (E)

Sombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, amb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Ja Rosina

A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked potato marinara and veal scallopine. Try the \$20.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

Estiatorio Milos

Dining in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—\$25 for the Florida pompano, \$32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Flûte

A wide selection of champagnes—including a dozen available by the flute—and high-grade snack food like caviar, smoked salmon, and Maison du Chocolat confections, make this former speakeasy a popular late-night destination and a perfect space for private parties. • 205 W. 54th St. (212-265-5169). (M-E)

Johnnie's

This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the \$14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

Judson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Les Pyrénées

French Provençal cuisine. Cassoulet from Toulouse is recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. • 251 W. 51st St. (212-246-0044). (M)

Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Nakagawa

This casual Japanese restaurant about two avenues east of the heart of the theater district is a good spot for supper before the curtain. Sushi, shabu-shabu, salmon steak, and beef Negimaki are some of the pretheater

offerings. • 7 W. 44th St. (212-869-8077). (I-M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

Sitar Indian Cuisine

This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shashlik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I-M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

The Supper Club

Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole à la meunière. • 240 W. 47th St. (212-921-1940). (M-E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only \$11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Wu Kong

Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I-M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave; nr. 45th St. (212-957-9197). (M)

57th-60th Streets

Armani Café

This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

Bouterin

It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M-E)

Brooklyn Diner U.S.A.

If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. • 212 West 57th Street (212-581-8900). (M)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

Jennifer's Restaurant

This casual Italian restaurant, a welcome refuge for tourists and local businesspeople, serves well-prepared classic Italian-American dishes, including shrimp stuffed with crabmeat, and linguini with whole lobster in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

March

If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): Shards of grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's most deliciously covert seductions. • 405 E. 58th St. (212-754-6272). (E)

Nirvana

The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Cafe Crocodile

A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. • 354 E. 74th St. (212-249-6619). (M)

Cello

Every appointment, from the Bernaudaud dishes and monochromatic flowers to the almost reflective mahogany walls, has been chosen to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crème brûlée that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelops sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like

no other. • 60 E. 65th St. (212-288-0033). (E)

★ Fireman's of Brooklyn

Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Fred's at Barneys New York

Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M-E)

Hi-Life Restaurant & Lounge

Tasting

His Candy Is Dandy

When Wai Chu's friends started trying to buy his homemade truffles, he knew it was time to leave his job as a Russian Tea Room cook and turn pro. So last August, he and partner Marjorie Dybec opened **El Eden Chocolates** on the former premises of an Italian men's social club in Astoria. At first, they spent more time explaining what truffles were than selling them, but eventually, the neighborhood caught on, even suggesting seasonal flavors like pumpkin, which became, in Chu's inventive hands, pumpkin praline, enhanced with rum ganache and candied walnuts. Chu's truffles aren't as cloying or liquored-up as most, and they come in sophisticated, textured flavors like pistachio marzipan and crème brûlée. On Wednesday, November 29, Chu and Dybec host a chocolate-and-wine tasting, pairing their newest with not only the predictable port and sherry but also a Fetzer Cabernet, a German Riesling, a Hungarian Tokaji Aszú, and a Banyuls. Call to reserve; admission is \$5. (46-20 30th Avenue, Astoria, Queens; 718-278-6045.)

A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 340 First Ave., at 72nd St. (212-249-3600). (M)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainebleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts

first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess

Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I-M)

Trata

With its fish-market display, its Greek spreads and sal-

shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

Hi-Life Bar & Grill

Big-city brasserie with retro feel—and a sushi bar. During the week, an overstuffed banquet and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. • 477 Amsterdam Ave., at 83rd St. (212-787-7199). (M)

★ Jean Georges

Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Ruby Foo's

In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine

A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

Casa Pepe

Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace. The seafood-heavy menu finds best expression in the zarzuela de mariscos, paella marinera, and tacos Vera Cruz. • 114 Bay Ridge Ave. (718-833-8865). (M)

★ Diner

Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond-reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger

Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$)

Queens

Water's Edge

Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)



ads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro

Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu

Concerts

Blues Traveler

11/22 at 7:30. • Roseland, 239 W. 52nd St. (212-307-7171); \$22.50-\$25.

Keith Jarrett Trio

11/25 at 8. • New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC); \$12-\$48.

Marilyn Manson

11/24-11/25 at 8: With Godhead. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); \$30.

Moe

11/25 at 7:30. • Roseland, 239 W. 52nd St. (212-307-7171); \$20.

Paul Oakenfold

11/23 at 10: With Darren Emerson and D: Fuse. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); \$32.

Orgy

11/27 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); \$19, \$17.50 advance.

Ravi Shankar

11/21 at 7:30: With Anoushka Shankar. • New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC); \$10-\$46.

Wu Tang Clan

11/21 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); \$30.

Small Stages

Arlene Grocery

11/20: Sam Hill; Morgan Taylor Rock Group. 11/21:

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

\$ = cash only.

March; Florence Diore. 11/22: The Geraniums; Run. 11/24: Jeff Saphin; Skyrocket. 11/25: Christine Ohlman. 11/26: Cheap Trick; the Clash. 11/27: Shameless; Erik Lieblein. • 95 Stanton St. (212-358-1633). \$.

B.B. King Blues Club & Grill

11/25: Sonny Rollins. • 243 W. 42nd St. (212-997-4144).

Bottom Line

11/21: Dave Manson; Johnny Society. 11/24: Lucy Kaplansky; Ellis Paul. 11/25: Marshall Crenshaw. 11/26: Uncle Bonsai. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

11/22: Derek Trucks Band. 11/23: They Might Be Giants. 11/24-11/26: Yo La Tengo. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.

11/22: Todd Wolfe. 11/23: Moose and the Bulletproof Blues. 11/24-11/25: Pinetop Perkins. • 73 Eighth Ave., bet. 13th and 14th Sts. (212-924-9755). \$.

Fez

Thursdays: Mingus Big Band. Fridays, Saturdays and Sundays: Kiki & Herb: "Playing For Time." 11/20: Mark Mulcahy. 11/21: Saranagati. 11/22: Stella: An Evening of Big Room Comedy. 11/26: Betty. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza

11/20: Bebel Gilberto. 11/21: Dar Williams. 11/22, 11/24-11/25: Deep Banana Blackout. 11/27: Type O Negative. • 17 Irving Pl. (212-777-6800).

Joe's Pub

An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hopers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with DJ. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality DJ Series." Sundays: The deep-house-oriented "Love Bazaar" with DJ. MKL. 11/20: B.J. Ward. 11/21: "Pass the Torch," with Sasha Lazard, Dana Wheeler, and Liza Zane. 11/24: Urban Tap. 11/25: The Walmen. • 425 Lafayette St. (212-239-6200).

Knitting Factory

11/20: Nomeansno; Removal. 11/22: Delgados; Interpol. 11/23: No Thanks, No Giving; Dead Prez; Ricanstruction; Queen God Is. 11/24-11/25: Jazz Mandolin Project; Lake Trout. 11/27: Yazbeck. • 74 Leonard St. (212-219-3055). \$.

Makor

11/21: Songwriters Hall of Fame. 11/22: Yosvanny Terry Trio. 11/25: Antibalas; Topaz. 11/26: Kerry Politzer Trio. • 35 W. 67th St. (212-601-1000).

Manitoba's

Mondays: Beat Rodeo. Tuesdays in November: "Hardcore" with Mistress Formika. Fridays: Adam Roth. 11/22: Simon and the Bar Sinisters; Richard Lloyd. 11/23: Gowanus Canal Boys. 11/24: The Dark Horses; Tom Clark. 11/25: The Fleshtones. 11/26: Dan Hovey. • 99 Ave. B (212-982-2511).

Maxwell's

11/21: Man or Astro Man? 11/22: DJ. Logic presents Project Logic. 11/24: The Milwaukeees. 11/25: Eugene. 11/26: The Go Betweens. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge

11/20: Unified Theory. 11/21: Leona Naess. 11/22: Satanicide; the Unband. 11/25: Eleventh Dream Day. 11/27: Extra Virgin. • 217 E. Houston St. (212-260-4700).

Rodeo Bar

11/20: The Moonlighters. 11/21: Rooftop Cowboys. 11/22: Hugh Pool. 11/23: Plymouth Rock and the Pilgrims. 11/24: Brian Mitchell and the Wild Turkeys. 11/25: The Raging Teens. 11/26: Bill Sims Jr. 11/27: The Moonlighters. • 375 Third Ave. at 27th St. (212-683-6500).

S.O.B.'s

11/20: Paulitooy Su Elite. 11/21: King Chango. 11/22: Basement Bhangra. 11/24: T-Vice. 11/25: Brazoooca. 11/27: Grupo Niche. 11/28: Major Figgaz; Outsiders; No Question. • 204 Varick St. (212-243-4940).

The Supper Club

A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday evening at 8: "Tropicana Fever." 11/25: Tropicana Revue featuring Miles Pena and His Orchestra. • 240 W. 47th St. (212-921-1940).

Village Underground

11/24: Milo Z. • 130 W. 3rd St. (212-777-7745).

Wetlands

Mondays: DJ. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 11/20: Nile; Incantation. 11/22: Seeking Homer. 11/24: Dispatch. 11/25: The Machine. 11/26: Majek Fashek. • 161 Hudson St. (212-386-3600). \$.

Performance

Dance-giving

Blame it on last year's hugely successful "Trancegiving" event: The once-sleepy holiday week has now become nearly as jam-packed with dance-music talent as the annual Winter Music Conference in Miami. This year, between bites of turkey and mashed potatoes, New Yorkers can catch the Brixton, UK, house-music duo **Basement Jaxx** at Centro-Fly on November 23, legendary house producers **Farley and Heller** at Centro-Fly on the 22nd, soaring soprano **Kenny Bobien** singing his inspirational house hit "Father" at Vinyl on the 25th, and trance superstar **Paul Oakenfold** (pictured) and former Underworld D.J. Darren Emerson on Thanksgiving Day at the Hammerstein Ballroom. " 'Trance-giving' has been so successful that we just might make it an annual thing," Oakenfold says. "I know I'd like to, because New York crowds are really up for it and they're willing to go to venues other than clubs to hear dance music." Oakenfold isn't alone among his dance-music brethren in Europe in his love for the city's dance floors: British nightlife institutions like "Ministry of Sound" and "Gatecrasher" and UK D.J.'s like Pete Tong and Darren Emerson have invaded our clubs this fall. Still, Oakenfold doesn't seem to mind the competition. "The pie is big enough for everyone," he says democratically, offering the perfect Thanksgiving metaphor. (See "Clubs.")

E.B.



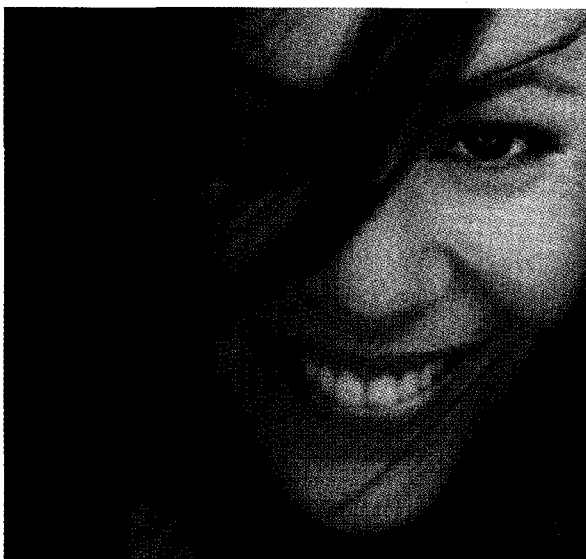
Clubs

Centro-Fly

Once uncomfortably dominated by the bottle-service set, Centro-Fly has now achieved a near perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And now that under-the-gun nightspots like Twilo and Vinyl have come to resemble a police state, Centro-Fly's relaxed vibe is more welcome than ever. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. The second Friday of every month: Long-running house party "N'Ice." Third Friday of every month: House party "Con-fu-sion," with talented out-of-town D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. • 45 W. 21st St. (212-803-7859).

Cheetah

A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: "Clinque," where the socialite set grooves to hip-hop beats. Fridays: "GBH" ("Great British House") a party that, thanks to great guests like Tony Humphries, Ashley Beedle, and the D.J.'s of "Miss Money Penny's," has quietly become one of the best nights out in the city. Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays:



Nicky Siano of "Twelve West" joins "Boys Nite" D.J. Merritt for a brand new party called "Mardi Gras." The emphasis will be on deep house and garage classics, so the promoters will provide bus service from that other Sunday house gathering "Body & Soul." • 12 W. 21st St. (212-206-7770).

Limelight

The Limelight is officially back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megacclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

The Roxy

The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: The Roxy enlists D.J. Jason Ojeda for the re-launch of its night for the weekend straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). \$.

SPA

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. SPA promoter Steven Lewis maintains the kind of balance between office zhubs, club kids, and A-listers he pulled off so nicely in the early days of the now defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Twilo

Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard

its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M. David Ostwald's Louis Armstrong Centennial Band 11/22: "Rumba Club." 11/23-11/25: John Pizzarelli Trio. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 11/21-11/26: McCoy Tyner Trio • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall-style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Ed-

In Town

Bossa Supernova

Her father may be Brazilian-music supremo João Gilberto, but Bebel Gilberto (pictured) works with sounds way beyond bossa nova. For her recent album *Tanto Tempo*, the velvet-voiced singer enlisted producers like longtime Beastie Boys collaborator Mario Caldato and UK breakbeat master Amon Tobin. And there are even ecstatic house-music remixes of her "Sem Contenção (One Rascal)" making the rounds in nightclubs. On November 20 at Irving Plaza, Gilberto will no doubt showcase that versatility as well as an angelic, floaty voice that recalls fellow electronica divas like Beth Orton and Portishead's Beth Gibbons. (See "Small Stages.")

house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Casius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 11/24: Sasha; John Digweed. 11/25: Danny Howells; Junior Vasquez. • 530 W. 27th St. (212-268-1600).

Vinyl

Vinyl is still a dance-music purist's paradise, but the recent quality-of-life crackdowns have taken an enormous toll on the club's once extraordinarily open, unpretentious vibe: The invasive pat-downs at the door by security give the

place a feel that's more Riker's Island than Paradise Garage. Wednesdays: "Little" Louie Vega spins at the relaxed, dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

BAMcafé

11/25: Kaissa. 11/26: Dr. Kevin Bond. • 30 Lafayette Ave., Brooklyn (718-636-4111).

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with

dy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. \$15 cover, \$10 for students. • 131 Duane Street, the corner of Church and West Broadway (212-227-7777).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz corners and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/21-11/26: Abdullah Ibrahim Trio. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz Insights: A Satchmo Centennial Celebration"

Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 11/21: Randy Sandke. • The New School, 66 W. 12th St. (212-229-5783). \$35.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7 and 9. \$15-\$25 cover; \$10 minimum. 11/20: The Steve Davis Quintet. 11/21-11/26: The Gary Bartz Quintet. 11/27: Babatunde Lea & the Jazz Guerillas. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenthal's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

11/24: The Jazz Passengers. • The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children.

American Museum of Natural History, Central Park West at 79th St. (212-874-3929).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). \$.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565). \$.

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. • 88 Seventh Ave. So. (212-242-1785).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 11/22: Susie Ibarro; Freddy Studer; Pierre FAvre Drum Orchestra. 11/24: Steven Bernstein. • 107 Norfolk St. (212-358-7503). \$.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/21–11/26: David Sanchez Sextet. • 178 Seventh Ave. So. (212-255-4037). \$.

Comedy

"Spin Cycle Comedy"

Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Performance

Yo Guys

True inheritors of the Velvet Underground's penchant for expansiveness and improvisation, Hoboken's *Yo La Tengo* (pictured) always deliver epic live shows characterized by a mix of material ranging from their own melodic-yet-noisy pop catalogue (reaching back to 1986) to covers of New Wave classics like Adam Ant's "Ant Music." November 24 through 26 at the Bowery Ballroom, the group will surely be doing some serious stretching, as well as showing off songs from their recent album *And Then Nothing Turned Itself Inside-Out*, which ups the ante on indie-rock postmodernism by referencing everything from *The Simpsons* to Tony Orlando. (See "Small Stages").

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. \$12.50–\$24.50; two-drink minimum. 11/20: Mario Cantone. 11/21: "Hot 97's 'Phat Tuesday'"; "What Are You Looking At?" 11/22–11/23 and 11/25–11/26: Joey Kola. 11/24–11/26: D.L. Hughley. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 11/20–11/26: Colin Quinn; Kevin Brennan; Gregg Rogell; Nick DiPoalo; Mitch Patel; Godfrey; Greg Giraldo. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. 11/20–11/26: Tony Papa; Jim Norton; Vic di Bitetto; Carrie Karavas; Richie Byrne; Nancy Redman. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a \$10 cover; Fri. and Sat. at 8:30 and 10:30 with a \$15 cover. Two-drink minimum. 11/24–11/25: Greg Giraldo; Wali Collins; Rich Francese. • 34 W. 22nd St. (212-367-9000).

Stand-up New York

Robin Williams is known to drop by here unan-

cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 11/25: Susannah McCorkle. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill-area Italian restaurant with an intimate cabaret space. Mondays at 8: Jim Caruso and Billy Stritch. Through 12/2, except Sundays: Judy Kaye. 11/26: Marta Sanders. • 450 Park Ave. South, at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. \$60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. \$19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. \$20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Fridays in November and December: "The Next Big Broadway Musical." Sundays in November: Scott Coulter. 11/25: "Judy Garland Live" with Tommy Femia. 11/21 and 11/27: Tom Schmid. • 343 W. 46th St. (212-757-0788). \$.



Duplex

\$10 cover; two-drink minimum. • Duplex, 61 Christopher St. (212-255-5438).

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are \$50 Tues.–Fri., \$75 for the early show on Friday and all shows on Saturday; \$50 food-and-drink minimum. Through 11/25: Barbara Cook. 11/27–12/3: Rosemary Clooney. • 540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting door-men and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. \$30 cover; \$15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Radio Highlights

"Meet the Beatles, Again"

This episode of "New Sounds With John Schaefer" features no new sounds but a new take on classics. Schaefer emphasizes the group's strange and twisted musical arrangements. • 11/23, 11 P.M. to midnight. WNYC, 93.9 FM.

Studio 360

This week, Kurt Andersen examines Shakespeare's wide-ranging influence on art and popular culture, interviewing the Public Theater's George Wolfe, professor Harold Bloom, and Neil Gaiman, the writer of Shakespearean graphic novels. • 11/25, 10 to 11 A.M. WNYC, 93.9 FM.

The Next Big Thing

Dean Olsher's weeks-old program is a free-wheeling variety show, a "This American Life" focused on the city. Olsher promises weird and quirky segments. • 11/26, 11 A.M. to noon. WNYC, 93.9 FM.

Selected Shorts

Stories read by actors, recorded live from Symphony

Space. This week, Mary Beth Hurt reads Katherine Anne Porter's "He," and Barbara Feldon reads Langston Hughes's "Little Dog." • 11/26, noon to 1 P.M. WNYC, 820 AM.

Lectures and Panels

Architects Tod Williams and Billie Tsien

The owners of the eponymous New York architecture studio talk about their various city works and their philosophy (the primacy of perception over theory), with the slides to support it. • 11/21 at 6:30 P.M. Urban Center Books, 475 Madison Ave., at 51st St. (RSVP to 212-935-3960); \$8 in advance, \$10 at the door.

"The Observers Speak: The World According to Café Society Chroniclers"

Four gossips—Richard Johnson of the *Post*'s "Page Six," George Rush and Joanna Molloy of the *Daily News*, and *Times* society reporter Ralph Blumenthal—talk to WNYC host Leonard Lopate about the prominent role they play in the lives of the celebrities they stalk as well as those of the readers who lap it up.

• 11/21 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-966-1100); \$20.

Jewel Speaks

The songwriter-poet and author of a new memoir, *Chasing Down the Dawn*, talks about her difficult childhood in Alaska and her more difficult adulthood in San Diego, where she lived in a VW van with her mother as she peddled her now-famous music. It's part of the Y's "About Women" series. • 11/26 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-966-1100); \$20.

"Salome, the Operatic After-Life of a Drama"

Using slides and recordings, musicologist David Hamilton lectures on those who have performed the title role in the Strauss opera, which was based on the play by Oscar Wilde—part of the New York Public Library's ongoing series "A Man of Some Importance: Oscar Wilde and the Performing Arts." • 11/27 at 6:30 P.M. Donnell Library Center, 20 W. 53rd St. (212-642-0142); free.

"The Search for Intelligent Life in the Universe"

Playwright Jane Wagner and star Lily Tomlin come to Barnes & Noble. Wagner will discuss the play, and Tomlin will perform excerpts from her role. A sign-language interpreter will be on hand. • 11/27 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

In Print

Absurdity International

Russian-born artists **Vitaly Komar and Alexander Melamid** have little interest in

pedestrian politics. Nevertheless, Melamid (pictured, seated, with Komar) briefly entertains the parallels between their 1993 series of poll-tested "People's Choice" paintings (complete with a lakeside, deer, and George Washington) and our nation's recent troubles. "That's how our painting was painted," he says in slightly broken English. "By very small margin maybe. But it doesn't matter, if you get one more," he says, giggling. Ever since the two met 32 years ago at a Moscow morgue, Komar and Melamid (who always work together) have played the part of self-confessed "holy fools." But in recent work, they've embarked on a new direction: sardonic humanitarianism. With art historian Mia Fineman, they've just co-written a coffee-table book, *When Elephants Paint*, with an introduction by Über-ironist Dave Eggers, about spending three years teaching unemployed Thai pachyderms to paint with their trunks. They've since supported elephant schools in Bali and India. Sales of the finished product—one painting went for \$2,200 at Christie's—go directly to the elephants and their *mahouts* (trained handlers), most of whom lost their jobs when Thailand banned logging in 1989. "We're helping the elephant help the *mahout* to survive, and if the *mahout* survives, so does the elephant. That's what we're doing, making a real impact on people—or, whatever, animals. Only real impact, not fake stuff." Another new project has them promoting art as the new church, with Van Gogh as a Christ figure. There are chapels, revival meetings (Eggers appeared at their L.A. stop), and, most important, missionary trips. Melamid notes that the first man he saw upon reaching a remote Thai village was wearing a T-shirt that read UNIVERSITY OF SOUTHERN MAINE. "Why Southern Maine, not Van Gogh, for God's sake?" Undervalued culture is also the focus of their next project—a guidebook to Bayonne, New Jersey. "Just like *Lonely Planet*." B.K.



The Written Word

Stuart Woods

The author reads from and signs copies of his new novel, *L.A. Dead*. • 11/21 at 6 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

Ed Fields

The novelist reads from his book *The Villagers*, which spans 130 years of life in Greenwich Village—from the Civil War to gay rights—through four generations of a neighborhood family. • 11/21 at 7 P.M. A Different Light, 151 W. 19th St. (212-989-4850); free.

Anna Johnson

Johnson discusses her book *Three Black Skirts: All You Need to Survive* and signs copies. • 11/21 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

K. Y. Craft, Ian Falconer, and Jerry Pinkney

Craft, the illustrator of the new *Cinderella*; Falconer, whose first book, *Olivier*, is a best-seller; and four-time Caldecott-winner Pinkney present their new children's books. • 11/25, noon to 2 P.M. Books of Wonder, 16 W. 18th St. (212-989-3270); free.

Rafi Aaron

The Canadian poet, author of the poetry-photography hybrid *A Seed in the Pocket of Their Blood*, reads from his work. • 11/27 at 6 P.M. The Canada Room, Canadian Consulate, 1251 Sixth Ave., at 50th St. (212-569-1659); free.

Nomi Eve

The author of *The Family Orchard* reads from her new book and signs copies. • 11/27 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

"The New Gilded Age"

Contributors to the collection of *New Yorker* stories about the New Economy—Larissa MacFarquhar, Nicholas Lemann, Susan Orlean, and editor-in-chief David Remnick—will read from their work. • 11/27 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

The Great Gatsby Continues

In the second of Symphony Space's three-part reading

Exhibit

Objects of Desire

What do an African mask, twelve columns of glass, a comfy chair, and *Gilded Tea Tower #2* (pictured) have in common? They can all be yours this weekend at the astonishingly diverse second annual **International 20th Century Arts Fair**. Fifty-seven dealers from thirteen countries gather to unload their finest rugs, paintings, furniture, etc. Alas, the most precious items aren't for sale: A special loaned exhibit, *Design for Living: 1950-2000*, displays furniture by the likes of Isamu Noguchi, Karim Rashid, and Gaetano Pesce. November 25 through 29 at the Seventh Regiment Armory. (See "Special Events" for details.)

of Fitzgerald's entire masterpiece, Joe Morton and Cynthia Nixon read the middle sections of the book. • 11/17 at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); \$20.

"Two x Two" at the Whitney

The museum hosts a special event organized by Susan Swenson, the editor and publisher of the Brooklyn-based literary journal *Pierogi Press*. The evening's four readers are poet Mónica de la Torre, author Suki Kim, short-fiction writer Rachel Knecht, and John Yau, the author of many works of poetry and fiction. • 11/28 at 7 P.M. The Whitney Museum of American Art at Philip Morris, 120 Park Ave., at 42nd St. (212-878-2550); free.

Tom Colicchio

The author of *Think Like a Chef* discusses and signs copies of his book and also offers a free tasting. • 11/28 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Special Events

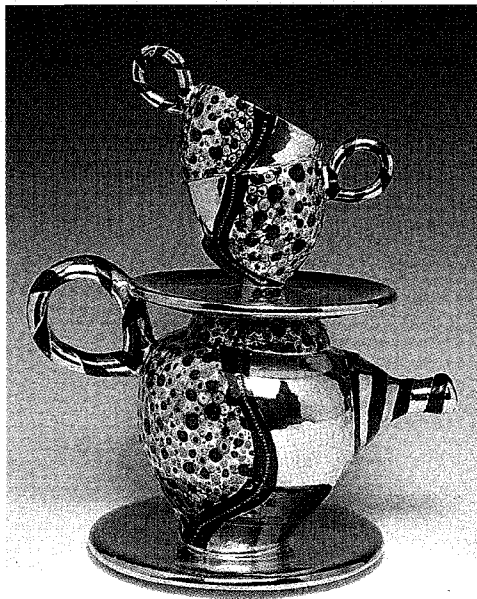
Tours

"From Brick and Stone to Iron: SoHo, 1825-1865"

Along the walk, historian Matthew Postal traces the neighborhood's transformation from row-house-lined residential area to cast-iron landmark district with the building of hotels, theaters, and commercial palaces around the time of the Civil War. • 11/25 at 11 A.M. Meet at the northwest corner of Sixth Ave. and King St., one block south of Houston (212-935-3960); \$15.

"Hidden Treasures of Chinatown"

This historical tour digs deep beneath the area's comparatively recent Chinese heritage, to the place where Al Jolson and Irving Berlin started out as singing waiters, Al Smith's childhood home, and the site of Manhattan's oldest European settlement. • 11/24 at 1 P.M. Meet at the northwest corner of the Bowery and Canal St.



at the Petrella newsstand (718-591-4741); \$12.

"The Algonquin Round Table: Tea, Tales & Tour"

Actor and radio host Jim Pappas invites you to tea at the site of Dorothy Parker's once-vicious circle, quoting from and telling stories about Parker, Robert Benchley, George S. Kaufman, and other members of the famed twenties coterie. • 11/26, 3 to 4:30 P.M. The Algonquin, 59 W. 44th St. (212-996-1100); \$50.

Benefits

International Press Freedom Awards Dinner

The tenth annual awards presentation benefits the Committee to Protect Journalists, which fights censorship and other restraints on the press worldwide. This year's awards go to editors working under difficult conditions in Malaysia, Bosnia-Herzegovina, Iran, and the Congo. Tom Brokaw will host the event, with Philip Gourevitch, Michael Kinsley, and other prominent journalists presenting the awards. • 11/21, cocktails 6:30 P.M., dinner 7:45 P.M. Grand Ballroom, the Waldorf-Astoria, 301 Park Ave., at 50th St. (R.S.V.P. to 212-465-9344,

ext. 142); \$500-\$1,000.

The Manhattan School of Music

The school holds a gala and concert to announce the creation of the Eugene Istomin Scholarship in Piano, in honor of the 75th birthday of its famous pianist namesake. Proceeds will benefit the fellowship. • 11/26; cocktails 6 P.M., concert and dinner 7 P.M. The Metropolitan Club, 1 E. 60th St. (212-749-2802); black tie; \$1,250.

The Michael Awards

During "the Oscars of fashion," the fashion industry honors designers and celebrities like Matt Lauer and Elizabeth Hurley ("best dressed") and Marc Jacobs ("accessory designer of the year"). Proceeds from the show benefit the National Children's Leukemia Foundation. • 11/27 at 6 P.M. The New York Hilton, 1335 Sixth Ave., at 54th St. (212-686-2722); \$500 and up.

"Chef's Night Out"

Renowned New York chefs will serve special delicacies at this benefit for the Buglisi/Foreman dance company's 2001 season. Claire Bloom, Kathleen Turner, Susan Sontag, and host Annie Leibovitz will all be there. Ticket includes a \$50 ticket to the upcoming season. • 11/27, 6:30 to 9 P.M. Annie Leibovitz Photography Studio, 547 W. 26th St. (212-352-4300); \$250.

Exhibits

The City Shops

This new exhibit of 50 photographs taken by Martha Cooper and Fred W. McDarrah documents commercial life in the city via its storefronts and their effect on New York's neighborhoods. • Through 4/15/01. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with \$7 suggested museum admission.

Other Events

"New York Big Smoke"

If you like the stogies, don't miss the *Cigar Aficionado*-sponsored "big smoke," a gala evening where the cover price buys you dozens of complimentary cigars from the world's best-known producers, along with savory dishes and wine and liquor designed to complement the cigars. Thousands are expected to show up. • 11/21; two sessions, 4:30 to 7 P.M. and 7:30 to 10 P.M. Sixth Floor Ballroom, the Marriott Marquis, 1535 Broadway, at 45th St. (212-684-4224 or www.cigaraficionado.com); \$150 per session.

"Blooming Lights" Celebration

The Brooklyn Botanic Garden prepares for the holiday season with its own answer to Rock Center's oversubscribed tree: 250,000 lights strung across 48 botanical and winter scenes, including a 24-foot-tall animated juggling snowman and a castle festooned with lit roses. The second annual lighting might be the beginning of a new local tradition. Meanwhile, the third annual miniature-train display, housed in an outdoor tent, features "Blooming Lights Station." • 11/24 through 12/24, Fri. through Sun.; 12/26-12/31 nightly. The Brooklyn Botanic Garden, 1000 Washington Ave. (718-623-7241); \$6, \$3 children.

Holiday Garden and Train Show

At the city's other Botanical Garden, the Enid A. Haupt Conservatory hosts a miniature re-creation of historic New York, where small trains and trolleys crisscross a reproduction of the skyline complete with the Empire State Building, the Chrysler Building, the Flatiron, City Hall, various bridges, and historic houses. Artist Paul Busse created the landscape with all-natural materials. • 11/24 through 1/7/01. The New York Botanical Garden, Mazimiroff Blvd. at 200th St. (718-817-8700); \$10 full admission.

Thunderbird American Indian Fall Auction

The twenty-third annual auction of materials from the Thunderbird American Indian Dancers includes jewelry, pottery, and crafts, the sale of which benefits the dancers' scholarship fund, which has awarded 400 scholarships since 1963. The items can be previewed an hour before the live auction. • 11/25, preview 7 P.M., auction 8 P.M. American Indian Community House, eighth Floor, 404 Lafayette St.; free.

Game Week

	Mon: 11/20	Tue: 11/21	Wed: 11/22	Thurs: 11/23	Fri: 11/24	Sat: 11/25	Sun: 11/26
GIANTS							ARZ ESPN 8:30 P.M.
JETS							CHI FOX 1 P.M.
KNICKS		ORL METRO 8 P.M.	ATL MSG 7:30 P.M.			TOR MSG 1 P.M.	
NETS	LAC FSNY 10:30 P.M.		PHO METRO 9 P.M.		UTAH FSNY 10 P.M.	POR FSNY 10 P.M.	
RANGERS		TOR MSG 7 P.M.	NYI FSNY 7:30 P.M.			BUF MSG 7 P.M.	OTT MSG 7 P.M.
ISLANDERS			NYR FSNY 7:30 P.M.		WAS FSNY 7 P.M.	DET FSNY 7 P.M.	
DEVILS			ANA FSNY 10:30 P.M.	LA FSNY 8:30 P.M.		SI METRO 10:30 P.M.	

Photograph courtesy of Ferrin Gallery.

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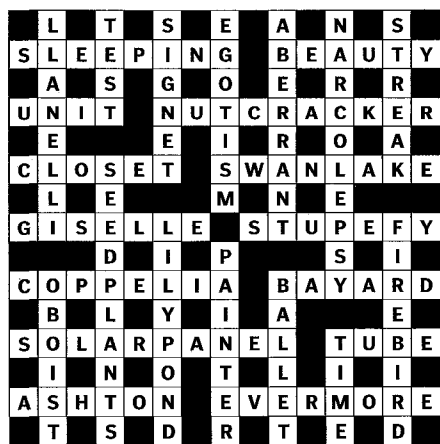
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Solutions to last week's puzzles



THE MIX

International 20th Century Arts Fair

Fifty-six exhibitors from thirteen countries bring their fine and decorative arts to New York's second annual fair, encompassing styles from Art Deco to high modernism and nineties contemporary. A special exhibition, "Design for Living: 1950-2000," features nineteen highly prized pieces of furniture and lighting by the likes of Isamu Noguchi and Karim Rashid. • 11/25, 11/27, and 11/28, 11 A.M. to 8 P.M., 11/26 and 11/29 till 7 P.M. The Seventh Regiment Armory, Park Ave. at 67th St. (212-642-8572); \$15.

Sports

Turkey Trot

Get in some exercise with this five-mile fun run before the tryptophan kicks in. Starts and finishes in Prospect Park, Brooklyn, at Harry's Wall near Concert Grove. Numbers and long-sleeved T-shirts may be picked up at the New York Road Runners Club, 9 E. 89th St., 11/21-11/22 from noon to 7 P.M., 11/18 from 11:30 A.M. to 4:30 P.M., or on race day from 7:30 to 8:30 A.M. at P.S. 249, Marlborough Rd. and Caton Ave., Brooklyn. Nonmembers \$17, limited race-day entries \$22. Visit the NYRRC Website, www.nyrrc.org, for directions or more information. • 11/23 at 9 A.M. (212-860-4455).

Knickerbocker 60K

Longer than a marathon, this 60K (about 37 miles) starts at East Drive and 90th St. in Central Park, finishing at the Engineer's Gate. Water, Gatorade, defizzed cola, snacks (bananas, cookies, energy bars, pretzels), medical supplies, and restroom facilities will be available on the race loop. Numbers and long-sleeved T-shirts may be picked up only on race day at the New York Road Runners Club, 9 E. 89th St., from 7 to 8:15 A.M. Nonmembers \$20, limited race-day entries \$25. Visit the NYRRC Website, www.nyrrc.org, for directions or more information. • 11/25 at 8:30 A.M. (212-860-4455).



What Tree?

For those of us who've had it with swarms of sluggish Nebraskans vying for a glimpse of the blazing Rock Center giant, the Brooklyn Botanic Garden's **Blooming Lights** celebration, now in its second year, can be a bright, refreshing alternative. Beginning November 24, 250,000 lights festoon dozens of laboriously constructed botanical and winter scenes, including an animated juggling snowman, a massive flower train, and a castle surrounded by sparkling roses. (See "Special Events" for details.)

InConcert

Edited by Tara Pepper

Classical Music

Daniel Barenboim, piano

Itzhak Perlman, Pinchas Zukerman, Yo-Yo Ma, Maxim Vengerov, and Larry Coombs join him in a concert that includes Messiaen's *Quartet for the End of Time* and piano quintets by Brahms and Schumann. 11/20 at 7:30. An all-Schubert program with pianist Radu Lupu follows on 11/27, then a solo recital of Liszt's *Petrarch Sonnets* and the *Dante Sonata* with Albéniz's *Suite Iberia* on 11/28, both at 7:30. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); \$23-\$176.

The New York Philharmonic

Lorin Maazel's 70th birthday celebration continues with performances of his orchestration of Wagner's *Ring Cycle*, *Ring Without Words*, 11/20 at 7:30, and Bruckner's *Symphony No. 8*, 11/22-11/25 at 8, 11/28 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); \$19-\$86.

The New Juilliard Ensemble

Joel Sachs leads the premiere of Tony Prabowo and Goenawan Mohamad's chamber opera, *The King's Witch*, and other new works. 11/21 at 8. • Alice Tully Hall, Lincoln Center (212-769-7406); free tickets must be obtained from the box office beforehand.

"A Chopin Soirée"

British pianist Jack Gibbons re-creates a Paris salon of the 1840s with music by Chopin, Liszt, Paganini, Bellini, and others. 11/24 at 8. • Weill Recital Hall, 154 W. 57th St. (212-247-7800); \$25.

The Russian Chamber Chorus

Premieres *Liturgia Domestica* by Alexander Gretchaninoff in a program that also includes Stravinsky's *Four Russian Peasant Songs* and *Four Russian Songs* by Zakhar Blyakher. 11/25 at 2. • Weill Recital Hall, 154 W. 57th St. (212-247-7800); \$35.

John Rutter

Conducts the New England Symphonic Ensemble and a conglomeration of choirs from across the U.S. in a performance of his own *Magnificat* and Handel's *Messiah*. 11/26 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); \$30-\$70.

"Music for Doubles"

Peter Tiboris conducts brothers Charles and Christopher Rex in Saint-Saëns's *La Muse et Le Poète*, and Stanley and Anita Drucker in Krommer's double clarinet concerto. The program also includes Tchaikovsky's *Fifth Symphony*. 11/26 at 3. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); \$30-\$70.

Seymour Lipkin, piano

The first of six recitals covering all of Schubert's sonatas for piano. 11/28 at 8. • The Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Madison Aves. (212-772-4448); \$35-\$50.

Opera

The Metropolitan Opera

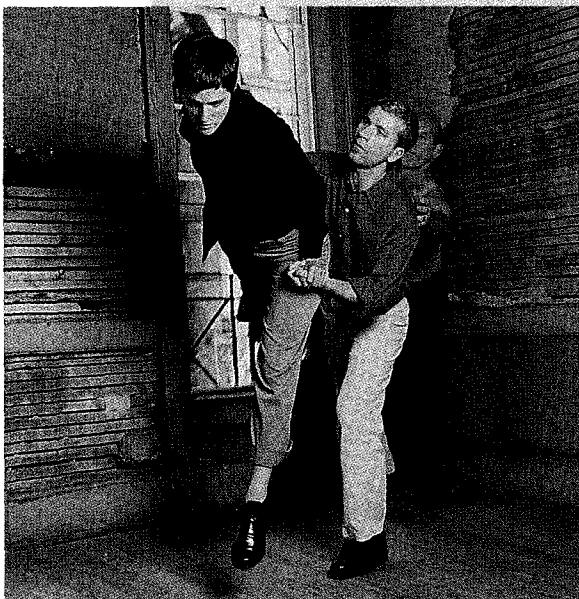
Der Fliegende Holländer has its season premiere 11/24. The final performance of *Turandot* will be 11/25; of *Die Zauberflöte*, 11/27. *La Bohème* continues until 12/5; *Der Rosenkavalier* until 12/14; and *Fidelio* will run into the new year. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); \$18-\$180.

Dance

Inner Space

When Doug Varone had an idea for a new piece, he started searching for a performance space before developing the choreography. His imagination was caught by the abandoned apartments at the Lower East Side Tenement Museum, rather than those painstakingly restored to show us how an Orthodox Jewish or Irish Catholic family would have lived in the 1860s. "There's generations of linoleum on the floor, the ceiling's falling apart—there's something ghostly about it," he says. The museum gave him a set of keys, and he'd visit late at night. "I proceeded to freak myself out. I felt the spirits of people who had lived there a hundred years ago, and I started to wonder: What would it be like if one of them hadn't made it out—if they were still

there?" The piece that evolved, *Neither*, opens next Tuesday, set at a crossing point between life and death. The story opens with a young woman's audition in a theater, and through both movement and spoken word (written by Varone himself), she begins to reflect on her past, though, Varone says, "it's not a pageant of immigrant life. It plays itself out in many layers." Rather, Varone wanted to create something that "viewers would feel part of, being in the middle of a work that's both intimate and disturbing." Don't start yelling or banging on the apartment walls: "The audience has to deal with strong emotions in the closed context of this space." (See "Dance.") T.P.



Michael Moschen

Combines his signature performances of "Three Balls" and "Triangles" with new works though 11/26 at 7:30, matinees at 2. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); \$38.

"Neither"

Doug Varone and dancers premiere his new work set to music by Michael Nyman and Bach. 11/26-12/17 Tuesday through Saturday at 7:30 and 9:30, Sundays at 6:30 and 8:30. • The Lower East Side Tenement Museum, 97 Orchard St. (800-965-4827); \$40.

"Men's Stories"

Lar Lubovitch premieres his new dance for nine men with music by Scott Marshall. 11/28-12/8, call for times. • Orensanz Center for the Arts, 172 Norfolk St. (212-279-4200); \$36.

Sydney Dance Company

Artistic director Graeme Murphy presents his "Salome" and "Air and Other Forces." 11/28-12/3, Tuesday through Saturday at 8, weekend matinees at 2. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); \$35.

Amato Opera

Il Trovatore continues until 11/26. Fridays and Saturdays at 7:30, Sundays at 2:30. Children's performance, abridged and including spoken text, 11/25 at 11:30. • 319 Bowery (212-228-8200); \$25, \$20 seniors and children under 12, \$15 children's performance.

The Afro-Asian Music Ensemble

Premieres Fred Ho's *Warrior Sisters*, exploring traditional roles of women in Western opera through Chinese heroic myths, and West African praise epics. 11/28-12/2 at 8. • The Kitchen, 512 West 19th St. (212-255-5793); \$20.

Dance

New York City Ballet

Balanchine's *Nutcracker* opens 11/24 and continues until 12/31. Please call for times or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); \$16-\$85.

The Parsons Dance Company

Premieres *Sea Side* and revives favorites including *Bachiana* and *Nascimento* with live music from the Elm City Ensemble. Through 11/26. Call for times. • New Victory Theater, 209 W. 42nd St. (212-239-6200); \$10-\$20.

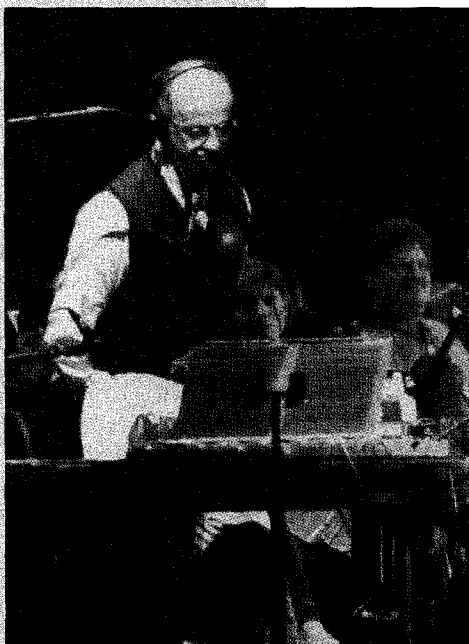
Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Happening

A Longtime Companion

Talk about right place, right time. **Tom Keith**, the venerable sound-effects guy who makes us edge closer to the radio during "A Prairie Home Companion," was just another staff techie at Minnesota Public Radio back in the seventies. Garrison Keillor had a show at six in the morning, and occasionally needed an extra character voice to read his phony commercials. Keith (pictured), who minored in theater and was the only other human being at the station that early, happily obliged, and eventually the two paired up for one of the best-loved radio programs on the air. Keith's aural magic is even more inspiring when one learns of his work schedule. "Garrison gives me the script of Saturday's show on *Friday*," he says without even a hint of woe-is-me. His biggest challenge over the past 25 years? "One time he wanted the sound of a car trying to get unstuck from a snowbank. I was trying to think, 'What can I do as a spinning thing?' Fortunately, that night, someone got stuck outside my apartment, and I listened and started to hum and whistle at the same time, and it worked." And forget "Who Let the Dogs Out?" Keillor has been known to receive letters from listeners whose dogs eagerly respond to Keith's woof. "The trick is to inhale while you do it. Most people make the mistake of exhaling." Above-average children who come to the show, which will be at Town Hall for five Saturdays beginning this weekend, are often excited to meet Keith and share their own noisemaking specialties. "I don't do elephants trumpeting well, and some kid will invariably come up and do a great one." The New York shows are almost sold out, but "A Prairie Home Companion" is broadcast live every Saturday on WNYC-FM 93.9 at 6 P.M. and repeated on WNYC-AM 820 on Sundays at 11 A.M. (See "Children's Events.") S.A.



explore the wonders of the world above the sea. This adaptation from Literally Alive has charming musical numbers, dancing, puppetry, and that wonderful magic of children's theater. Best of all, kids can come to the preshow workshop to learn parts of the performance and create parts of the set. • Now through 12/30; Hitchcock-Rockefeller Auditorium, 610 Lexington Ave., at 53rd St. (212-866-5170); \$15 for the show, \$5 for the preshow workshop.

The Boxcar Children

Theatreworks/USA continues the season with *The Boxcar Children*, a musical adaptation of the popular 1942 book by Gertrude Chandler Warner. It's the adventures of four orphans during the Great Depression who make a home in an abandoned train, finding a new family along the way. • 11/25-11/26 at 12:30 P.M.; auditorium at Equitable Tower, 787 Seventh Ave., bet. 51st and 52nd Sts. (212-627-7373); \$19.

Sugarplums on Ice

A company of 34 talented figure skaters from the St. Petersburg State Ice Ballet present the holiday classic the *Nutcracker*. The company made its debut in 1967 when it set out to combine classical dance with figure skating and became an instant success. • 11/26 at 1 and 4:30 P.M.; Brooklyn Center for the Performing Arts at Brooklyn College, Nosstrand Ave. and Ave. H (718-951-4500); \$20.

Sugarplums on Land

The New York City Ballet opens its holiday season with George Balanchine's *Nutcracker*, which includes the company's entire roster of more than 150 dancers and musicians, as well as two al-

ternating casts of 50 children. Tell kids to watch for the Christmas tree that grows from 12 to 40 feet, and the onstage snowstorm. • 11/24-12/31; New York State Theater at Lincoln Center, Broadway at 63rd St. (212-870-5570); \$16-\$85.

Jungle Boogie

Wanna see Simba and Tarzan on ice skates? Check out Disney's newest show, "Jungle Adventures on Ice." The three segments include bits from *The Lion King*, *Jungle Book*, and *Tarzan*. • Now through 11/26; Continental Airlines Arena, 50 Route 120, East Rutherford, N.J. (201-935-3900); \$14-\$45.

Kaleidoscope

We New Yorkers want things big, but the folks at Ringling Bros. are betting that we'll embrace a one-ring circus under a tent in Bryant Park. Blending contemporary theater with classic circus antics, "Kaleidoscope" features award-winning clowns, jugglers, and a set of human golden statues. A reception with all the performers begins an hour before showtime. • Now through 12/31; Sixth Ave. bet. 40th and 42nd Sts. (877-9-BARNUM); \$20-\$75. VIP couch seating is also available.

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Children's Events

The News From Lake Wobegon

Garrison Keillor may have left New York and made his home in Minnesota, but he's back for his annual penance. "A Prairie Home Companion," which airs live on WNYC every Saturday at 6 P.M., will be performed at Town Hall for five Saturdays, beginning this weekend. Keillor's engaging stories are highlighted by his sound-effects guy, Tom Keith, who welcomes kids after the show to come up and show him what they can do. • 11/25, 12/2, 12/9, 12/16, 12/23 at 5:45 P.M.; 123 W. 43rd St. (212-840-2824); \$37.50-\$42.50.

A Better Time for Inflation

For the first time, the Macy's Thanksgiving Day Parade pre-float blow-up will kick off at a decent time for the little ones. According to parade doyenne Jean McFaddin, Macy's will begin the inflation at 3 P.M. on Wednesday instead of the usual evening hours. McFaddin, who just announced that this will be her final hurrah, says the best inflation location is anywhere between 77th and 81st Streets on Columbus Avenue. A safety tip? Since it seems like all of New York and our bridge-and-tunnel relatives come in for the festivities,

pin a name tag on the outside of your toddler's coat, adding your name and phone number, just in case. • Inflation is 11/22, beginning at 3 P.M.; the parade is 11/23, from 9 A.M. to noon, from 77th St. and Central Park West to 34th St. and Seventh Ave. (212-494-4495); free.

Slim Blues

What can a 73-year-old do for a group of little kids? If he's Carolina Slim, who's been playing the blues since the age of 9, he can impart some of that soul to the young'uns at the Brooklyn Children's Museum. • 11/25 at 2:30 P.M.; 145 Brooklyn Ave., Brooklyn (718-735-4400); \$4 suggested admission.

Bright Lights, Big Brooklyn

The vivid foliage of the Brooklyn Botanic Garden gives way to a different kind of color, the twinkling of holiday lights. The "Blooming Lights" show returns for a second year and includes festive displays around the garden. Train lovers will want to check out the model exhibit set in a mountainous winter wonderland. Photo ops are available with a jolly snowman, and choral groups entertain along the pathways. • Fridays through Sundays 5 to 9 P.M. from 11/24 through 12/24 and 5 to 9 P.M. from 12/26 to 12/31; 1000 Washington Ave., Brooklyn (718-623-7200); \$6, \$3 for kids 2-15. Youngers are free.

This One's Got Legs

The Little Mermaid dreams of a day when she can

THE GOOD, THE BAD, THE UGLY

Moving Madness

Let's face it. Nobody likes to move. Packing up all your stuff and transplanting your existence to another residence is never easy. But you might not even have any friends around that you can sucker into carrying your couches for you. In this case, a moving company might be your only choice. Many have gone this way before, but there are some hard lessons to be learned if you're not careful. And so heed well my tale of moving woe, lest the same thing happen to you!

The plan was to get from one side of Manhattan to the other, with all my earthly possessions. A relatively simple plan, one might think. I called the moving company well in advance, and the first question they asked was "How many rooms worth of things will we be moving?" To which the answer was a reasonable 4. With that amount of material, my understanding was that they were supposed to send 3 men to assist me. When moving day arrived, they sent one man - an hour and half late, to boot. Which brings me to the first lesson: Confirm everything and get all of the arrangements in writing. We'll come across some other good reasons for written confirmations in just a bit.

After we finally got to my new building, I was starting to believe that it would all come together. That's when the company informed me that it would cost an additional \$100 to get the back of the moving truck opened! Their claim was that they had loaded more furniture onto the truck than would normally fit into 4 rooms. Plus, much to my chagrin, the company would accept only cash, a detail I hadn't bothered to confirm. Like I said: get everything in writing. Later, when we were about to bring the sofa up via the freight elevator, we learned that the elevator didn't run after 6 PM. Thank goodness my new building had a temporary storage area where I could put my furniture, or I would have been sheer out of luck. Hence, Lesson 2: always check your with your new building to see what other options you have if your possessions don't make it into your apartment before the elevator shuts down. As a corollary to this rule, before you move, you might want to measure any large objects (furniture or otherwise) to see if they'll fit in the elevator to begin with. Also, make sure your moving company is bonded and insured by the state. Some buildings will not permit entry by uninsured movers, and most building management companies are not willing to let even new residents know in advance of potential entry problems.

As traumatic as moving can be, not everyone's experiences will be as horrific as mine. A lot of moving experiences, even in the Big Apple, might turn out downright average. But if you plan ahead for every possible contingency, and use your common sense, you will survive your move - I guarantee it!

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ASK LALA

I am moving to a pre-war apartment and I'm concerned about lead. What can I do to ensure my safety?



Prior to 1978, little was known about the potential hazards of lead-based paint. In the early 1970s, research began to show that exposure to lead was a major health hazard. Peeling, chipping, chalking, or cracking lead-based paint can be especially dangerous. If inhaled or ingested, lead paint chips can cause damage to the brain and nervous system, difficulties during pregnancy, or high blood pressure. The element is even more dangerous to children than to adults because babies and young children often put their hands and other objects in their mouths. Lead paint can also cause learning disabilities and growth retardation in young children.

From 1978 on, when lead paint was banned from housing, legislation has been developed to protect consumers from lead-paint-related health problems. If you're planning on buying or renting property that was constructed before 1978, you should know that the Residential Lead-Based Paint Hazard Reduction Act of 1992 requires sellers, landlords and agents to warn home buyers and tenants of lead-based paint and lead-based paint hazards in pre-1978 housing.

In 1996, the Department of Housing and Urban Development ("HUD") and the Environmental Protection Agency published the lead-based paint disclosure regulations implementing the Act. Part of the information you are entitled to includes an EPA-approved information pamphlet on identifying and controlling lead-based paint hazards. The landlord or seller must disclose any records and reports on lead-based paint which are available, as well as an attachment to the contract or lease which includes a Lead Warning Statement and confirms that the seller or landlord has complied with all notification requirements.

There are also a number of things you can do yourself to temporarily reduce lead hazards in your home. Repairing damaged painted surfaces can reduce the chance of free-floating paint chips. Planting grass to cover soil with high lead levels is also helpful. Nevertheless, these are not permanent solutions and should not be regarded as such.

Several government agencies have created special divisions devoted exclusively to lead paint issues. Lior Aldad of Aldad & Associates, a Manhattan real estate attorney (212-268-6999, www.closingprofessionals.com) recommends that you log on to HUD's website (www.hud.gov/lea/leahome.html), where you can learn about ways to protect your home. The Environmental Protection Agency provides similar information on its website (www.epa.gov/lead), including a link to the National Lead Information Clearinghouse (1-800-424-LEAD). The Lead Listing, which is the National Lead Service Providers listing system (www.leadlisting.org), provides contact listings for lead abatement contractors if you are interested in permanent lead removal.

Lala Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, Email Lala at asklala@mlx.com

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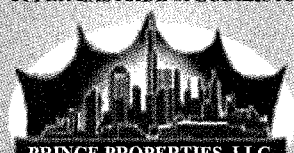
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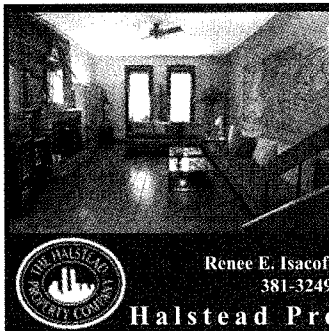
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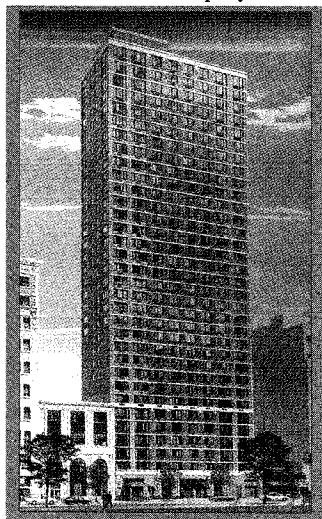
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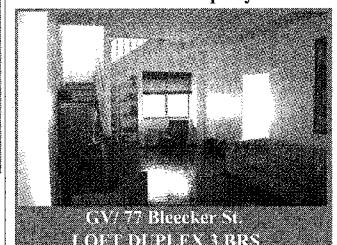


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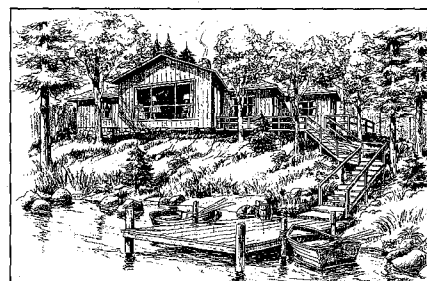
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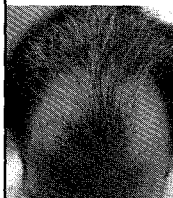
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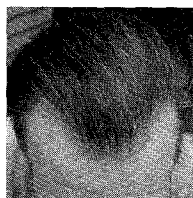
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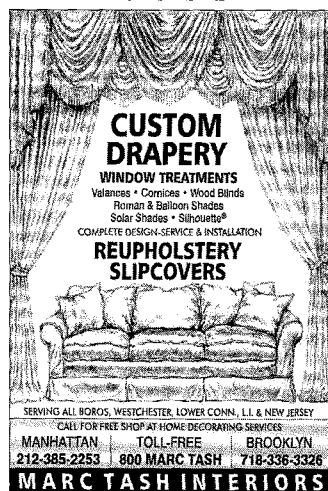
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Looking For Someone—Too good to be true. Hopefully this will work for both of us. You must give things a try sometimes. If you are this extremely attractive, successful, kind woman - but for whatever reason haven't met that high-level person yet, please answer this ad. I am in my early 40s, have GQ looks, very successful, enjoy running marathons and have obtained a beautiful lifestyle. I live in Manhattan, have an apartment in FL, and enjoy a country home. The woman I am looking for should be 33-40, ready to have a committed relationship, start a family and really enjoy someone very normal and sweet. Of course, the woman needs to be extremely attractive, in superior shape, but also very normal and sweet. I promise you, if you are too good to be true, I will complement that statement. Photo/note; will respond. 5873 ☎

Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 5701 ☎

Entrepreneurial Woman—40s, seeks entrepreneurial man for partner in business and partner in life! Must want to start a family and have children now! Values family and education. Let's spend the holidays together! Photo, curriculum vitae, e-mail address, home, office and cell phone numbers to: POB 1787, NY, NY 10150. WorldEquities@aol.com 5880 ☎

Long-Legged Stunner—Lawyer, former model, 5'11", Jewish (nonreligious), warm, witty, caring, romantic and sincere. Seeks single, white professional male, financially secure, 6' plus, 48 plus, for romance and relationship. Note/photo/phone. 5844 ☎

The Truth Is—She's 52, beautiful, shapely, talented, passionate and fun - a unique experience for the right one. 5902 ☎

Upscale - Not Uppity—City woman/North Shore girl. Jewish, nonreligious, beautiful, fit, 5'8", blond, educated; sings cabaret. Seeks centered, warm, accomplished man, late 50s-60s, for spiritual and worldly journey. 5895 ☎

Discover Our Match—We see ourselves as good people - honest, caring and unselfish. I am a young/active 71; you are age-appropriate. We enjoy all things NYC and the world has to offer. I am a widower - tall, slim Jewish professional, in excellent health, with a capacity for love and loving. Note/photo appreciated. 5869 ☎

Lonely In My Penthouse Apartment—I am an extremely successful attorney who owns my own law firm, 38, 5'10", Jewish, good-looking, muscular, blue-eyed, stylish, charismatic, charming, interesting, romantic, sensitive and very selective - but alone in my Manhattan penthouse apartment. I enjoy sports, music, boating, traveling, dining, the beach, working out and having fun. I would love to meet a beautiful, sexy, intelligent, kind, gentle, sweet, down-to-earth and classy woman with good values, age 25-35. I never did a personal ad before, and perhaps neither have you, but we have not yet met anywhere else. I have everything except someone special to share it with. If you think we should meet, note/photo a must, please. 5889 ☎

Charming Japanese Lady—30s, very bright, honest, considerate, with sweet heart. I'm well-educated and mannered, financially secure, gracefully funny. In good shape, thick straight hair, dazzling eyes. Love to meet Mr. Right for life; truly affectionate, sincerely honest, naturally warmhearted, confidently successful, and in good shape. Note/photo would be appreciated. 5840 ☎

Beautiful, Brainy Jewish Lady—Bewitching, sensual, warmhearted, laughter-loving, leggy, cultured, affectionate, long-haired brunette, 5'6", 125 lbs, with charmed, secure life, a yen for witty repartee, upscale interests and a flexible, rewarding career. Seeking Jewish, funny, kind, altruistic, communicative, single/divorced/available, very successful entrepreneur/CEO type, 42-57, with class, scruples, integrity and an ability to laugh at himself. 5849 ☎

Will Be Wintering In South FL—CT society lady seeks comparable gentleman (50-70) for fun and future. Note/photo a must! 5892 ☎

Attractive Professional Male—40, 6'1", handsome, nonsmoker, seeks attractive female, 28-43, for a long-term, meaningful relationship. 5875 ☎

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Pretty, Green-Eyed Brunette—I am 43, 5'4", slim, Catholic, intelligent, successful, independent and a lot of fun. Seeking a sincere and attractive, 40-50-year-old man who is successful, a nonsmoker, generous and loyal. Sense of humor is a must. I'm taking a chance by writing this letter, so take a chance and respond only if you think you're the one. Note/photo. 5853 ☎

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Attractive, Sensual, Intelligent—Jewish lady, youthful 55, professional, seeks romantic, warmhearted gentleman to share friendship, love, laughter and whatever. 5871 ☐

Sophisticated Caribbean Woman—Former fashion model, world-traveled, well-informed, fun-loving and affectionate. I am black, slim, elegant, 57 (look early 40s), 5'8 1/2" and in perfect health. I'm a Manhattan resident who enjoys all forms of the arts, stimulating conversations, cooking, dancing, hiking, etc. I seek a tall, sincere man of substance, over 55, who is ready for a real woman and a romantic relationship based on mutual love and respect. 5886 ☐

Will You Marry Me?—This is a genuine proposal for the right woman. Looking for that special gal with the same values and goals as I have. I'm tired of being a bachelor (never married), and I'm ready to settle down and start a family. I'm 52, 5'11", Catholic, handsome, interesting, responsible and financially secure. Seeking a 30-40-year-old lady who wants to chat about these things over coffee. Please reply with photo and note. 5858 ☐

Classy Gay Female—Pretty, feminine, sexy, successful, 44-year-old professional seeks an intelligent, pretty, sensual, independent professional woman (38-48) for...and more! Photo/note. 5864 ☐ BARTON8417@aol.com

Fire And Ice, Sugar And Spice—Wonderful, attractive, intelligent, sensual, compassionate, caring Jewish female of European origin is in search of intelligent man with integrity and style, 48-60, financially and emotionally secure, kind, caring, for good and bad times. Photo/note, please. 5879 ☐

Brand-New Day—Beautiful blond with positive philosophy seeks quality man to share life. Well-educated, emotionally healthy, financially secure and athletic (5'5", 117, toned, early 40s, widowed with two great sons). Passionate about jazz, skiing, dancing and the arts; learning tennis. You are good-looking with a sense of humor, and have similar interests. We enjoy the Essex County suburbs, NYC culture and lake country summers. Letter/photo, please. 5846 ☐

Warm, Bright, Good-Looking—Manhattan woman, creative exec; open, generous spirit, grown sons. Wishes to have significant relationship with honest, intelligent, successful man, 55-65. Note/photo appreciated. 5834 ☐

Share Your Life With Me—Jewish male, 61, financially secure, kind and caring, seeks affectionate, commitment-minded female, 40s-50s, not a Manhattanite. Note/photo/phone. 5851 ☐

Quiet Places, Wide Open Spaces—Slim, attractive female, athletic, Ivy grad, seeks mature male thinker with heart and soul, for companionship. Photo. 5893 ☐

Youthful 50s—MBA lady with good looks and sense of humor, seeks gentleman who savors life, fine dining and travel. Yankee fan preferred. 5874 ☐

Is It Meant To Be?—Vivacious, petite, Jewish, divorced mother of two with hazel eyes and brown hair - described by others as cute, warm, down-to-earth and caring. I am a nonsmoker with old-fashioned values; enjoy travel, theater, dining out and movies. Seek communicative gentleman, 39-49, who is secure, thoughtful and sincere, with a good sense of humor. Note/photo, please. 5839 ☐

Widow, Jewish, Not Religious—Successful, seeking only physician or attorney, widower, over 70, tall, for friendship and traveling companion. 5887 ☐

I'm Fer Real—Male lawyer, 45, Jewish, seeks female, 30-40, for grammar lessons and committed relationship. 5845 ☐

Classic Beauty—Woman of substance seeks single, attractive Renaissance man, 45-55. 5870 ☐

Single Black Male MD—47 plus, seeks slim, educated female, 23-43, interested in travel. savant48@aol.com 5863 ☐

Handsome, 40, Jewish—Southern-born, European-educated, own business, professional, slim, fit, fun, travel, many interests, Central Park West. Seeks that one special, sweet, pretty partner for romance and commitment. Photo? 5860 ☐

Wonderful Woman—Warm, witty, pretty, (212) Jewish widow seeks sincere, secure sweetheart, 62 plus. 5764 ☐

A Stunning, Shapely Lady—Who is also smart and sexy, would like to meet a 66-76-year-old Jewish man, attractive, warm and financially secure, to build a quality life together. 5838 ☐

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Outgoing, Confident, Happy Lady—35, 5'5", blond and fit, seeks loving, balanced, supportive life companion. Photo. 5850 ☎

I Feel Witty—Eclectic, handsome, tall, 50, seeks (com)passionate lady. Foto. 5867 ☎

MD - PhD—White male, 55, 5'11", handsome, affluent, passionate optimist. Seeks petite, accomplished Asian lady for dating. Email: Segan51@yahoo.com 5852 ☎

Great Looks, Smarts, Style—Passionate, classy Jewish redhead looking for one last love. Be the real thing: open, loving, commitment minded, with financial freedom, 56-70. Joie de vivre. Note/photo. 5862 ☎

Good-Looking, Smart, Happy—6', CEO. Interests: art, movies, travel, health, sports, new technology, life in general. You are a 23-32 woman, good-looking, smart, healthy. A relationship should be fun, romantic, intimate, playful, connected. I am looking for the right chemistry - aren't you? 5868 ☎

Elegant, Attractive, Fun-Loving—Sensuous woman, 50ish, seeks 50ish, tall professional gentleman with a sense of humor, to share dining, dancing, great walks, quiet moments and travel. 5881 ☎

Handsome, Bi-Polar PhD, 63—Seeks understanding female. Photo. 5877 ☎

Easygoing—Jewish white male, 21, looking for fun and friendship with understanding, single white female, 18-21. I am a good-looking, honest guy who loves movies, bowling and eating out; can't drive because reading-impaired. Let's hang out and have a good time! 5857 ☎

European Woman—44, 5'7", slim, witty, multilingual. Seeks educated, well-traveled, multilingual, unpretentious male under 55. Photo/note. 5861 ☎

You Want Kids?—Me too! You want to marry your best friend? Me too! It hasn't happened yet. It could now! I am 52 (look 42), Jewish, entertainment executive, good-looking, good heart, kind, sensitive, slim and I love my cat. Looking for a woman in her 30s, with similar traits, who wants a great guy to create and share a wonderful and fun life together. It starts with you sending me a note and a photo. Munchiekat7@aol.com 5865 ☎

A Very Attractive—African-American professional woman, 30s, is looking for a professional man who loves to travel, is well-read, loves the arts and is looking for a serious relationship. Note/photo. 5876 ☎

Start Chapter Two—With this beautiful, affluent North Shore widow who is outgoing, educated, loves people and places. 55 plus. Photo appreciated. 5856 ☎

Raised My Family—Now looking to "raise a little hell". Cute redhead, divorced, mid 50s, good figure, looking to meet someone, 55-65, 5'10" or over, who knows how and wants to enjoy life. 5897 ☎

Attractive, Petite—Educated, European, divorced Jewish female seeks affectionate, high-energy mensch, 57-65. 5841 ☎

Handsome, Sensual, Sexy—Fun-loving, successful entrepreneur seeks like-minded vivacious, attractive, athletic, loving, spiritual, accepting woman (35-40). I'm very athletic (tennis, golf, jogging, working out); love dancing, writing, yoga, film, travel, dining, laughing, living life to the fullest. Desire: meaningful relationship. Note/recent photo. 5872 ☎

Witty, Successful, 45-Year-Old—6', blue-eyed, handsome, nonsmoking, non-religious Jewish trader, interested in health and related sports - seeks intelligent, pretty pal with similar interests for meaningful relationship. Photo/phone. 5888 ☎

Healthy, Wealthy, Wise—Athletic, handsome Jewish guy seeks bright lady, 36-44, wanting marriage, children very soon. Career lady such as MD, PhD, etc... is fine. yyyj@aol.com 5899 ☎

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Lovely Poet—With tiny son, seeks kind guy over 40, who spends more time reading than in the gym. 5859 ☎

Handsome Blond Bachelor—35, 5'10", Christian heritage, Ivy-educated businessman, financially secure, seeks a never-married woman, 26-33, with intelligence, loyalty and compassion, who puts a high value on human relationships and has traditional goals in life. I can go from Austin Powers to Carnegie Hall, and from the East Village to the Ivy clubs; enjoy all sorts of entertainment and have an expansive mind. If you'd like to chat further, please leave a message. 5883 ☎

Number One Yankee Fan—Seeks pretty teammate. Successful corporate professional man, early 50s (dashing handsome, of course), looking for pretty professional woman, 30-45, for romance, passion, lots of laughs and a future. Please send photo and note. 5843 ☎

Good-Looking Jewish Male—Late 50s, 5'6", enjoys theater, movies, home cooking and dining out. Seeks a woman for long-term relationship. Nonsmoker. Photo a must. 5891 ☎

Absolutely Adorable—Pretty, slim, 30. Lover of all life has to offer. Seeks slim, handsome gentleman, 27-36. 5900 ☎

Handsome, Athletic—39, Jewish, kind physician with offbeat sense of humor, interested in meeting kind, very intelligent, attractive, slim, very happy, very outgoing, beautiful, sweet woman, 27-34, with high-powered career, or at least has one planned. 5890 ☎

Boston—Author, academic, media commentator. This lovely, elegant, sensual, slender, divorced white Jewish female seeks her counterpart: an attractive, vibrant, emotionally and financially secure man (45 plus) with a gift for intimacy and a lust for life. E-mail with photo to: eb7000@hotmail or note/photo: 5885 ☎

Handsome, Kind, Secure—Fit Christian, youthful 50s, 6'1", with substance, integrity and wit - enjoys romance, tender moments, travel, talking, business, laughing, the outdoors, tennis, skiing, the beach, country inns, family and children. Seeks a very attractive, warm and caring woman who is 37-45, slim, sexy, spirited, bright, independent yet traditional and equally interested in family, long-term relationship leading to possible marriage. Peapack-Gladstone area NJ. 5896 ☎

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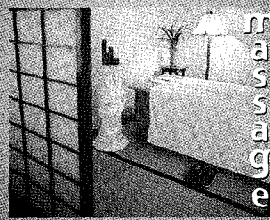


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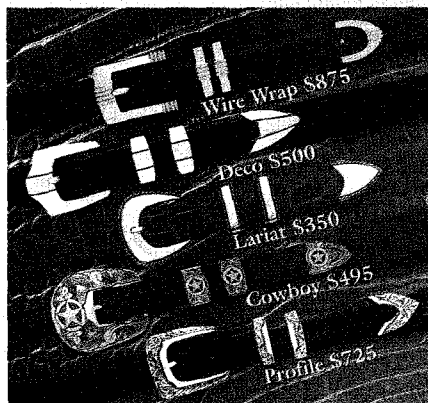
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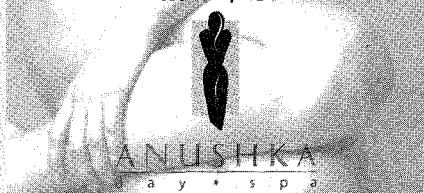
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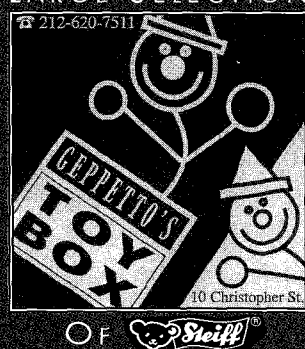
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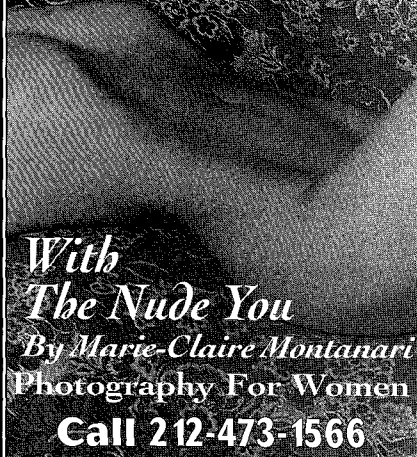
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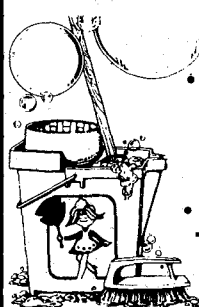
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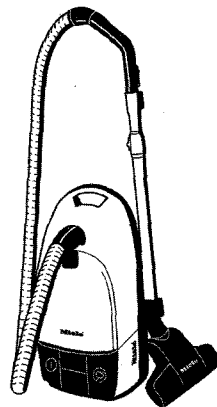
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- 1 Pago Pago's locale
- 6 Siamese
- 10 Steam-locomotive sound
- 14 Schumann or Barton
- 19 Type of geometry
- 20 Threadbare
- 21 Munich mister
- 22 Woody Allen's changeable man
- 23 Boys'-books author Horatio
- 24 Beggar's request
- 25 Seaweed
- 26 Steer clear of
- 27 They currently supply H.M.O.'s
- 31 Between zeta and theta
- 32 Coal container
- 33 Impair
- 34 Cries of disgust
- 35 Need a doctor
- 36 Signs off
- 38 Vientiane citizen
- 39 Gulf of Mex. state
- 42 They started out to dig a subway
- 48 Cast assignments
- 50 Dinner leavings
- 51 Nastase of tennis
- 52 Way to go
- 53 Like Methuselah
- 54 Cold-day utterance
- 55 "To a Skylark," e.g.
- 56 Elasticized fabric
- 58 One of the Baldwins
- 60 Worse than a fibber
- 62 Crow's nose
- 64 Plus
- 65 They do business the old-fashioned way
- 72 La —, Bolivia
- 73 Having cigarette residue
- 74 Brontë heroine
- 75 World's longest river
- 76 Prairie wolves
- 80 Cobb and Hardin
- 81 Word with canto
- 82 TV alien
- 83 Name on the A-bomber
- 84 Chuck the job
- 86 Defendant's reply to a charge
- 88 Runs in neutral
- 90 They provide barbers on their flights

- 94 To's go-with
- 95 Motor-club insignia
- 96 Brewery staple
- 97 Hog's habitat
- 98 Swede's neighbor
- 100 Fetch
- 101 Homophone of 35-Across
- 102 — Mahal
- 105 They have a missionary on every truck
- 112 Where the Marxes spent a night
- 113 Dashing style
- 114 Deck wood
- 115 Core group
- 116 Dot on a computer screen

- 117 Capital of Latvia
- 118 Latin 101 verb
- 119 Walk — (be euphoric)
- 120 On pins and needles
- 121 British carbine
- 122 One-dish meal
- 123 Canasta plays

DOWN

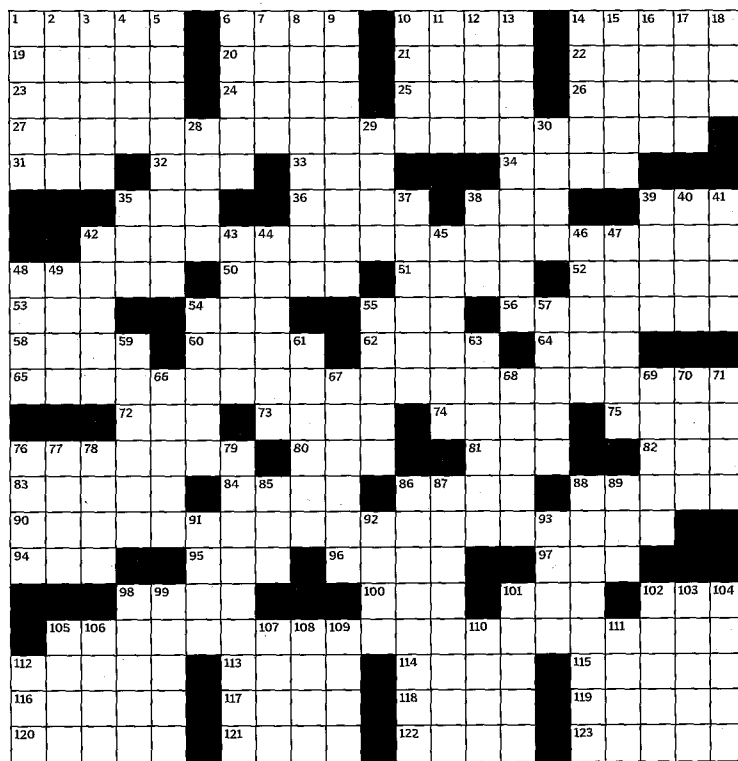
- 1 Astronaut's milieu
- 2 Portion out
- 3 — Carta
- 4 Change for a five
- 5 Exercise style
- 6 Clemens's pen name
- 7 Cargo's place

- 8 War supplies
- 9 Moments
- 10 Landlocked African nation
- 11 Skipper's wheel
- 12 Try to persuade
- 13 Successful seniors
- 14 Person from Prague
- 15 Some jeans
- 16 Greenspan of the Fed
- 17 Carnival attraction
- 18 Biographical information
- 28 Early Leslie Caron film
- 29 Brünnhilde's mother
- 30 Composer Stravinsky
- 35 Top fighter pilot
- 37 Pitcher's throw, sometimes

- 38 Maui memento
- 39 Vendetta
- 40 Guitar's ancestor
- 41 Stock market acronym
- 42 Standish's rival
- 43 Greek architectural mode
- 44 Newspaper goofs
- 45 What we aim to do
- 46 Chimp's kin
- 47 City with 32 boroughs
- 48 Meander
- 49 Paella pot
- 54 Flame up
- 55 Does as told
- 57 Jury list
- 59 Domed roof structure
- 61 Pastoral
- 63 Afghanistan-Pakistan Pass
- 66 Incurable
- 67 Grammy category, with blues
- 68 "He's — Gone Guy" (1947 song)
- 69 Laboratory glassware
- 70 Femmes' magazine
- 71 Umps' colleagues
- 76 Founder of Random House
- 77 — about (around the time of)
- 78 Stringed toy
- 79 Fritters away
- 85 Tony-winner Hagen
- 86 Artists' color-mixing boards
- 87 Least sizable
- 88 Short-distance communicating system
- 89 Susan of "L.A. Law"
- 91 "Great" dog
- 92 Crones
- 93 Part of an archipelago
- 98 Gives the axe
- 99 Europe's "boot"
- 101 Out of alignment
- 102 Kind of wave
- 103 Sharp to the taste
- 104 Shouts derisively
- 105 Go — smoke
- 106 Waiting-room call
- 107 Dismounted
- 108 Senate go-fer
- 109 — even keel
- 110 Relieve tension
- 111 Weathercock
- 112 Defunct ration agcy.

'Company Spin-Offs'

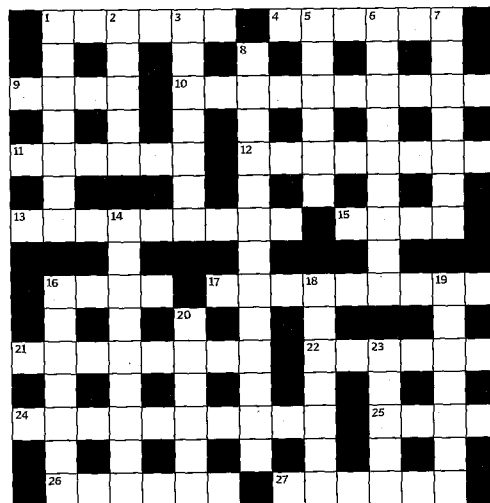
'Cue' Crossword by Maura B. Jacobson



ACROSS

- 1 Fire station? (6)
- 4 Burning a mark on a horse. (6)
- 9 A small group to embrace religious instruction. (4)
- 10 Good ones get a lot of backing—so research reveals. (10)
- 11 Attitude a driver may take on a course. (6)
- 12 Fancies a drink when in semi-retirement. (8)
- 13 Cutting and running. (9)
- 15 Aviator lacking a single chart. (4)
- 16 Spanish duke who conquered Portugal, valiant at heart. (4)
- 17 Pack-horse used around States. (9)
- 21 The issue of marriage? (8)
- 22 A venue for a match away from home. (6)
- 24 Pulling back and turning in. (10)
- 25 The first man to be a father—and a mother. (4)
- 26 Name René exchanged with a good man. (6)
- 27 Agree it's of small account and give in. (6)

The 'Guardian' Crossword Set by Rufus



DOWN

- 1 Hire-purchase includes a way to get this type of car. (7)
- 2 A cupful of fruit. (5)
- 3 Flood unearths gold in the river. (7)
- 5 Topping order to the ambitious teacher. (6)
- 6 Facilities on the ground aid fliers in difficulties. (9)
- 7 Examination one hopes to pass on sight. (3-4)
- 8 War artist? (6,7)
- 14 So evil, run out showing disgust. (9)
- 16 Runner allowed to enter the re-run heat. (7)
- 18 A commodity extensively used. (7)
- 19 Artist's piecework. (7)
- 20 Holy commands. (6)
- 23 I am on time for the picture. (5)

Solutions to last week's puzzles appear on page 198.

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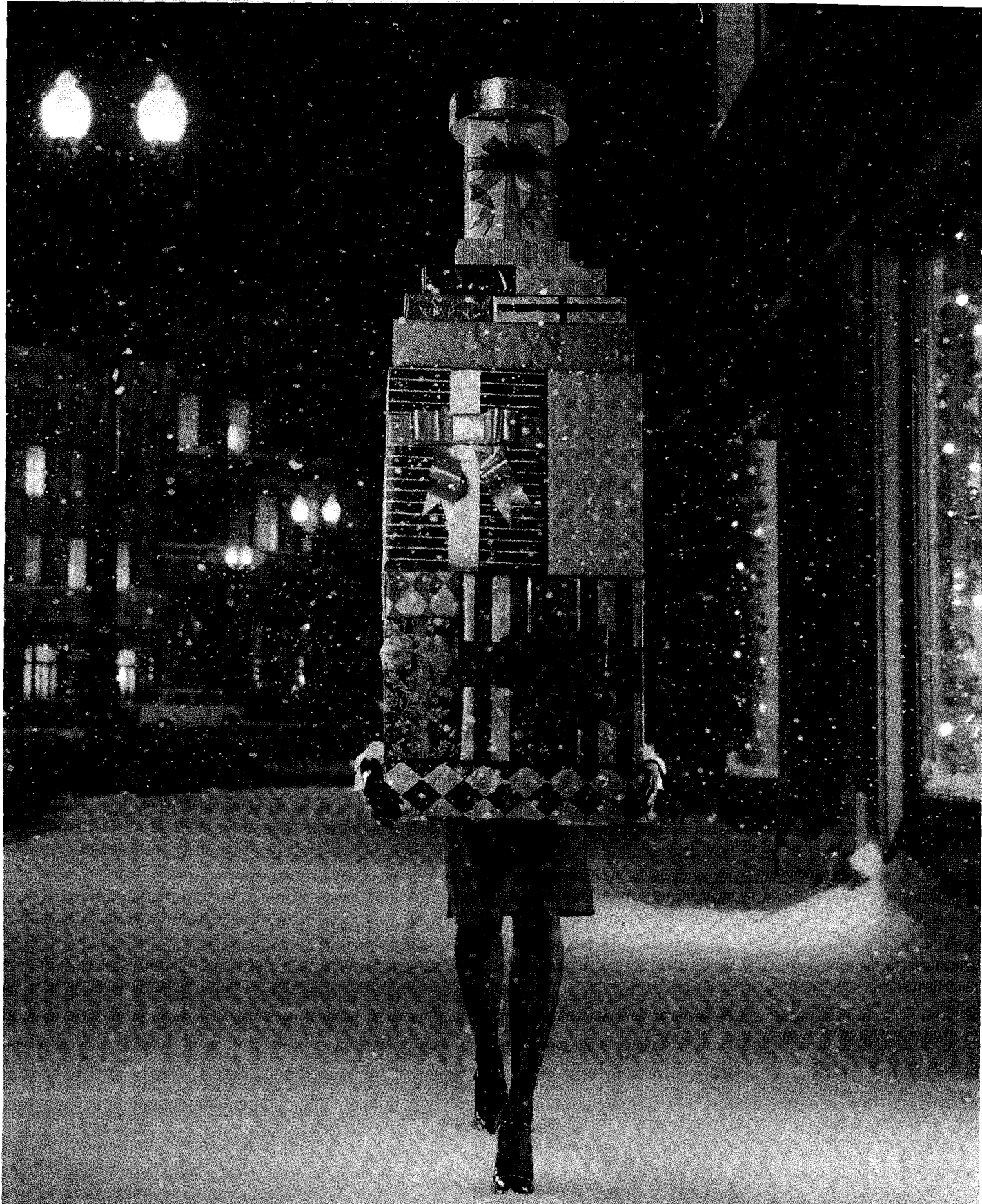
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